

VARIETY

Vol. XXIV. No. 13.

DECEMBER 2, 1911

PRICE TEN CENTS

NEW SHUBERT INVESTORS HAND THE BOYS \$300,000

Andrew Freedman and Samuel Untermyer Now One-Third Holders in the Shuberts Million-Dollar Corporation. Cox and Rhinock Split the Remainder with the Shuberts.

Cincinnati, Nov. 29.

The Times-Star carried a story Saturday stating Samuel Untermyer and Andrew Freedman were partners with Geo. B. Cox and J. J. Rhinock in the recently reorganized Shubert \$1,000,000 corporation. The story appearing in the home town of Messrs. Cox and Rhinock passes beyond a question.

The story first circulating upon the Shuberts reincorporating and fathering the many subsidiary concerns operating their various enterprises was that Samuel Untermyer and Andrew Freedman had taken \$600,000 worth of the Shubert stock.

The facts though are the new investors turned \$300,000 or slightly more over in cash, enough at any rate to secure a one-third interest in the \$1,000,000 worth of certificates the new concern issued. The other two-thirds are held jointly by Geo. B. Cox and J. J. Rhinock as one party, and the Shubert brothers as the other.

It is reported that upon the entrance of Freedman and Untermyer, overtures were made to Klaw & Erlanger looking toward a reconciliation, but no progress was made by the new Shubert allies in this direction.

CHANGES IN "HANKY PANKY."

Chicago, Nov. 29.

Maude Lillian Berri will replace Adele Ritchie in the Lew Fields production of "Hanky Panky" at the American Music Hall. Gertrude Quinlan and Harry Tighe are now out. Their places will be taken by Herbert Cothrell, Billy Montgomery and Florence Moore. The three last

named joined the performance this week.

Miss Berri had been casting about for a play of her own, until the American engagement reached her. She was undecided over "The Candy Shop," once at the Studebaker, or "A Lovely Liar," now at the Olympic. It is said her plan for "A Lovely Liar" was to reorganize another company and go on the road with it. That show will be withdrawn from the Olympic this Saturday. Zeeda Sears in "Standing Pat" will succeed it.

In place of "The Littlest Rebel" travesty at the American, there will shortly be produced a burlesque on the former Folies Bergere, New York, perhaps similar to that presented lately at the Winter Garden.

TOM WISE HAS A SKETCH.

"A Chip of the Old Block" is the title of the sketch Thos. A. Wise is willing to play in vaudeville. It is from a Lamb's Club Gambol.

Mr. Wise leaves "Uncle Sam" this Saturday, when he and John Barymore discontinue as joint stars in the shows.

This will be the debut of Mr. Wise in the continuous. He may open New Year's week at the Fifth Avenue, placed by M. S. Bentham. The legitimate player and sketch are to receive \$1,000 weekly for their vaudeville term.

CONFERENCE LAID OVER.

At the meeting of the Vaudeville Managers' Protective Association last week, the matter of the conference proposed by the White Rats between the managers and actors was laid on the table until the next meeting. That may occur some time next week.

BRADY'S NEW PRODUCTIONS.

Justin Huntley McCarthy's romantic drama "The O'Flynn," will shortly be produced by William A. Brady. The play had a lengthy run in London with Beerbohm Tree in the stellar role.

Immediately after the launching of "The O'Flynn," Mr. Brady will produce "The Best People," by Fred Lonsdale.

Still another piece accepted by Mr. Brady for presentation this season is a comedy by Phillip H. Bartholomae (author of "Over Night") and entitled "Little Miss Brown."

Robert Warwick, with "The Kiss Waltz" at the Casino, withdraws from that show tomorrow and will begin rehearsals with "The O'Flynn." Warwick will be featured in it.

There will be several new faces in "The Kiss Waltz" when it takes to the road.

GEO. BEBAN COMING BACK.

Vaudeville's call once more is proving a lure to George Beban, late star of "The Sign of the Rose." "The Rose" play did not prove as profitable to Mr. Beban as vaudeville has in the past.

Upon his return he will probably appear in the second act of his recent play. It is a tenement house setting.

About Jan. 1 vaudeville may see Mr. Beban, who is holding out for \$1,250 a week. It is expected he will open on the Williams time. M. S. Bentham is out after dates.

"FORBIDDEN KISS" RENAMED.

Sam Rock's forthcoming production of Paul M. Potter and Maurice Levi's musical comedy "Half Way to Paris" turns out to be the renamed "Forbidden Kiss," which A. H. Woods had in rehearsal and feared to continue with on account of spiciness.

SWITCHES SOUTHERN BOOKING.

New Orleans, Nov. 29.

The Shuberts have made a quick switch of the announced engagement for the Dauphine next week. Instead of "The Girl of the Golden West," Mrs. Leslie Carter in "Two Women" will appear.

TIRED ALREADY OF CENTURY.

Unless new conditions are entered into between the directors of the Century theatre (former New theatre) and Liebler & Co., the latter will not retain possession of the house when their one-year lease expires.

About the biggest thing the Lieblers are getting out of the theatre at present is prestige, as the receipts for the "Garden Of Allah" are badly bent when the theatre directors get their share and the running expenses of the show company are subtracted.

The Century directors get 20 per cent. of the gross receipts above \$10,000 and thirty-five per cent. when the figures go beyond that mark.

On taking the Century, the Liebler firm on the first crack out of the box put over a winner in the big "Allah" show but despite the business, the Lieblers will not make the money the people think they are hauling down each week.

There is some likelihood of the entire American production being shipped to London, after the show ends its stay at the Century.

PREPARING "POLISH WEDDING."

The Cohan & Harris firm is commencing to lay out the plans for their "Polish Wedding" production. This show will probably start rehearsals the end of the month or early in January.

Bessie Wynn is reported as under consideration by C. & H. for the principal role. Gertrude Vanderbilt is also said to be a likely principal for the new show. Miss Vanderbilt is with another Cohan & Harris piece, "The Red Widow" at the Astor. Miss Wynn is in vaudeville.

FRED WHITNEY HERE.

Fred C. Whitney returned to New York the latter part of last week, and announced his intention to go ahead with his forthcoming production of "Baron Trenck."

Whitney affirmed the report that his London production of "The Spring Maid" closes at the Whitney theatre tomorrow night and said there would be no show there for the present.

Mr. Whitney's London show of "The Chocolate Soldier" closes Dec. 9.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

"Bunty," "Quaker Girl" and "Red Widow" Biggest New York Winners. "Garden of Allah" Not Sensational Success. "The Concert" and "Louisiana Lou" Doing the Business of Chicago. Kinemacolor Theatre Getting Along.

Not only is business on the road very poor but the takings in the metropolis are gradually diminishing and will continue on the downward grade until after the holidays. The acknowledged successes are weakening perceptibly and some of them are about to depart "owing to previous bookings which cannot be cancelled" and other equally truthful reasons. It is not an easy matter to get authentic statements of the business done by any but the big successes, the receipts of which are invariably heralded broadcast. Naturally when there is a falling off in business it is not good business policy to apprise the press and public. Herewith is VARIETY's monthly resume of the present condition of business in the metropolis. The upper portions of the "\$2 houses" have been quite light, of late, seriously affecting the receipts.

"A Single Man" (Empire) (John Drew). Completing annual engagement of twelve weeks. The final ones probably played at a loss. Next week Ethel Barrymore in "The Witness for the Defence."

The Hippodrome is doing excellent business at the matinees, which is at half the evening scale of admission. The night houses are little better than half capacity, with Saturday nights capacity. At this rate they are probably still making a lot of money; but they are about to make some changes in the production to strengthen. These will be gradually accomplished. The Hip is now playing to between \$40,000 and \$50,000 a week.

"Bought and Paid For" (Playhouse). One of the biggest hits of the season. Has a few empty seats occasionally, and will probably continue at that speed until after the holiday shopping has been completed. Eventually it must be removed to permit Grace George to come to the Playhouse to appear in her repertoire. When the piece is transferred it will likely go to the Globe, succeeding "The Three Romeos," which does not appear to have caught on. But "The Romeos" promoters have taken the Globe for five weeks' longer under a guarantee of minimum receipts, so the "Bought and Paid For" entry into the house cannot be made before the holidays.

"Bunty Pulls the Strings" (Comedy). Ninth week and selling out at every performance. The house has raised the prices of the gallery seats to one dollar each. No difficulty in disposing of them. Seats are now selling there eight weeks in advance. The weekly takings have been around \$8,000 since the beginning of the run.

The Irish Players (Maxine Elliott's). Fourth week. Have caught

on sufficiently to warrant retention for a while. Probably breaking a little better than even. By holding on, will establish desirable reputation for themselves on the road. Monday night a small sized riot was caused in the audience by the Hibernians. This will either keep them in the city for a long time or drive them out of town immediately.

"Disraeli" (Wallacks). Will shortly leave Wallack's, although nothing has been announced to succeed it. Business has dropped off, but still substantial.

"The Lady of Coventry" (Daly's), (with Viola Allen). A failure. House but half full second night. Leaves Saturday night. Margaret Illington in "Kindling" next week.

"Maggie Pepper" (Harris), (Rose Stahl). Fifteenth week. Keeping up to good average. Suffered last week with other Broadway houses through Horse Show in opposition.

"The Little Millionaire" (Cohan's), (Geo. M. Cohan). Has fallen off a trifle, undoubtedly due to the general condition of things. Probably long time before engagement ceases to be profitable.

"Quaker Girl" (Park). The theatrical surprise of the season. Termed poor judgment by Broadway managers for Park (formerly Majestic) to re-open at \$2. Has been doing nearly capacity since opening, with big advance and steady rush. Statement of \$16,000 weekly finds few doubters.

"The Price" (Hudson), (Helen Ware). In 5th week. Had to overcome adverse criticisms. Now doing about \$6,000 weekly, and showing good profit owing to comparatively cheap company through small cast.

"The Garden of Allah" (Century). Not sensational success production, should be under normal conditions to make money for managers, Liebler & Co. House (formerly New Theatre) has money capacity of about \$30,000 on the week. Show doing about \$15,000. Arrangement under which Century was leased by the Lieblers may give them a profit on this expensive production, but if the weekly takings are no more than reported, the firm is just about breaking even.

Kinemacolor Theatre. (Colored pictures). Generally unnoticed by showmen, the venture of the Kinemacolor pictures in the converted Mendelssohn Hall is doing business. Getting from \$2,400 to \$2,800 weekly at a dollar scale, big business under the circumstances. Matinees well patronized and continually growing. Seem to attract women mostly, those who do not care to patronize the "small time" vaudeville houses. Settling the much mooted question whether "pic-

tures" can draw at over twenty-five cents.

"The Red Widow" (Astor), (Raymond Hitchcock). Has caught on strongly apparently. Only question whether present business of around \$13,000 weekly will hold up. Did around \$10,000 last week, attributed to Horse show opposition.

Wagenhals & Kemper will have a new melodramatic production by Paul Armstrong ready to go in in four weeks if necessary.

"The Enchantress" (New York). Has taken a drop in business, but receipts held up to a high figure still by Friday and Saturday's business. Did \$5,500 at two shows one Saturday. Expensive company to run. Costs over \$5,700. May be playing to \$16,000. Capacity of house almost a third as much more.

"Vera Violetta" (Winter Garden). Started off very big, and has held up in the main. Business took sudden drop middle of last week; recovered slowly. Good show for Broadway, though questionable at admission scale. Helped greatly by notices. Must do big business to cover expense.

"The Runaway" (Lyceum), (Billie Burke). Best show Miss Burke has ever had. Good business. Has gone as high as \$14,000. Drew society. Will leave Saturday to make room for Nazimova in "The Marionettes."

"The Kiss Waltz" (Casino). Ends run this Saturday, after highly satisfactory stay of twelve weeks. First eight very big, followed by gradual diminution. "Peggy" follows.

"The Littlest Rebel" (Liberty). Not an instantaneous success, but business picking up steadily. Increased \$100 a night last week.

"The Million" (39th Street). Doing well enough to warrant its retention until such time as it begins to wane.

"The Never Homes" (Broadway). Playing to about half houses, showing some profit. Rumors of its successor about.

"Passers By" (Criterion). Fallen away to an alarming extent, not doing over \$5,000 weekly, and cannot last much longer unless at a loss.

"The Pink Lady" (Amsterdam). Will depart in another week. It has been a big winner until recently. Remained thirteen months. Drawing in around \$10,000 weekly now.

"The Return of Peter Grimm" (Belasco). Practically capacity. Looks like the house's attraction for rest of season.

"The Woman" (Republic). Not doing well, poor in fact. Reported to succeed "A Lovely Liar" at Olympic, Chicago, shortly. Belasco announces a number 2 company for Chicago, but the wise ones say the New York show will move there.

"The Siren" (Knickerbocker). Leaves December 16. Will be succeeded by "Kismet" Dec. 18. "Kismet" promised to be one of the largest productions of the year.

"The Wife Decides" (Weber's). Will remain as long as the backer pays the rent of the theatre. Nothing in the takings warrants its continuance.

"The Wife Hunters" (Herald

Square). Doing some business, but not much. Fell away off after first week. This is the last week. Reginald De Koven's "The Wedding Trip" succeeds it.

"Uncle Sam" (Gaiety), (Wise and Barrymore). Last week. Will be followed by Elsie Ferguson in "The First Lady in the Land." "Uncle Sam" never started.

Chicago, Nov. 29.

The attractions and business at present are about as follows:

Low Fields' revue (American Music Hall). By cutting out the vaudeville olio and substituting "The Big Littlest Rebel," a bright travesty on the recent Chicago Opera House success, there has been given a strong stimulant to business. Very expensive show.

"The Concert" (Blackstone). Reported to be averaging close to capacity. Will close a prosperous engagement Dec. 2 to make room for Frances Starr in "The Case of Becky."

"Alma, Where Do You Live" (Colonial). Quite too light for a house noted for numerically big shows. Consequently fell down here. Was succeeded Nov. 26 by Sallie Fisher in a made over musical play entitled "Modest Suzanne." Did not get a capacity opening—an unprecedented thing for a Sunday night at the Colonial—due to the mistake of advertising it as a musical version of "The Girl in the Taxi."

"The Wall Street Girl" (Garrick). Blanche Ring has "gone over" to the extent that the receipts of her engagement have exceeded those of her visit here two years ago by a comfortable margin.

"Mutt and Jeff" (Globe). Effective in restoring a much abused playhouse to the money winning class. The cartoon-play takes leave Dec. 2, to comply with booking arrangements. House will be "dark" until succeeding attraction can be secured.

"Everywoman" (Grand O. H.). Business has shown a material increase since attraction moved up from the Auditorium. Scheduled return of Gertrude Elliott in "Rebellion" Dec. 4.

"The Havoc" (Illinois). Doing a fairly good business but some distance from capacity. Booked for two weeks. Gives way to Frank McIntyre, in "Snobs," Dec. 4.

"Louisiana Lou" (LaSalle). One of the few successes out this way.

"As a Man Thinks" (Lyric). Doing well for an attraction housed in a theatre only remotely on the playhouse map. Is expected to continue here until close to the holidays.

"A Butterfly on the Wheel" (Powers). Manager Powers claims to be satisfied with Marie Doro's following, although business is ordinary. Engagement is indefinite, and an increase is possible.

"Way Down East" (McVicker's). The seemingly perennial popularity of this piece is resulting in a prosperous business. "Baby Mine" comes in Dec. 3. Looks like another winner.

"Over Night" (Princess). Going so well the Shuberts have not announced attention of making a change in the near future.

(Continued on page 6.)

BIJOU, CHICAGO, FORSAKES MELLERS AFTER 50 YEARS

Cancels Stair & Havlin Booking Contract Through Scarcity of Suitable Attractions. Picture and Illustrated Song Policy to be Installed. Changes and Shifts in Connection with Switch.

Chicago, Nov. 29.

With the last performance of the Marvin-Roche stock company's production of "Chinatown Charlie" next Saturday night, the Bijou theater will cease to be a link in the Stair & Havlin chain, and incidentally for the first time in over half a century the Halsted street playhouse will desert the policy of melodrama for pictures and illustrated songs. This rather sudden and quite unexpected change of policy is the direct result of a scarcity of suitable Stair & Havlin attractions.

With the closing of the Bijou, Resident Manager Ralph T. Kettering will shift the scene of his labors elsewhere. He will continue to be general press representative of the Mort H. Singer attractions, a position he has held for the past year, and will take the management of the Marlowe theater. In addition to those responsibilities, Mr. Kettering has closed a deal with William A. Brady whereby he will be the general western press representative for all the Brady attractions playing out this way.

Colonel Billy Roche still continues at the head of the Bijou-Academy company, as well as the active partner of Charles B. Marvin in the producing enterprises at the Alhambra.

The cancellation of the Stair & Havlin booking contract with the Bijou was brought about in a satisfactory manner through the mediation of Colonel Roche, who has been successful in effecting an arrangement with Mr. Havlin whereby the latter is to send the Marvin-Roche productions into the Havlin theatre in St. Louis and in return will continue to play Stair & Havlin shows at the Alhambra or any other house that may be controlled by Marvin and Roche in this city.

A late announcement from the Marvin and Roche headquarters indicates the Alhambra will discontinue playing road attractions at the conclusion of the return engagement of "The Smart Set," week of Jan. 21, and will be a permanent stock theatre after the fashion of Marvin's other house, the Marlowe.

HARRY FISHER IN "PEGGY."

Philadelphia, Nov. 27.

Joseph Mitchell, of Mitchell and Quinn, has been working on the book of "Peggy," which is being prepared on the road for a visit to New York. Harry Fisher will open with the show this week. Mitchell has built up a strong comedy part for him.

Alva York, of the "Peggy" show, has been enjoying a lively chase by attachment servers owing to a contract alleged to have been broken by her. Miss York was signed to appear in vaudeville but accepted an engagement with

the musical piece. The contract is said to have carried a provisional clause to protect the booking agent, who has lodged attachments twice. Bonds were filed to permit Miss York to go along with the piece.

MAUD DANIELS' COMPANY.

Chicago, Nov. 29.

Somewhere around Chicago Dec. 23 Maud Daniels will present her newest formed Wilbur Opera Co. Miss Daniels is rehearsing the company gathered by her at the Whitney.

ROSE STAHL GOING TO LONDON.

Henry B. Harris will send Rose Stahl to London with "Maggie Pepper," opening at the British metropolis some time next April.

FRANK PAYNE DISABLED.

A couple of days after Frank Payne, the press representative for Werba & Luescher, returned to New York, he was informed by a surgeon that a couple of his ribs he had allowed to get between a car and a truck at New Orleans would have to go to the hospital. Mr. Payne went with them. He may remain there to look the fractured members over for a few days.

"SHORTY McCABE" XMAS.

Chicago, Nov. 29.

Lederer & Frazee's production of "Shorty McCabe" with Victor Moore, will open at the Cort Christmas Eve. "The Master of the House" will leave there the day before.

REORGANIZING "GIRL" SHOW.

Chicago, Nov. 29.

"The Girl Who Dared," which closed recently, will again go out, under the title of "The Beggar Prince Opera Company." Etta Morris, wife of manager Frank Wade, attended to the reframe at Des Moines. The show opens tomorrow night at Ogden.

"RED ROSE" at C. O. H.

Chicago, Nov. 29.

Valeska Suratt in "The Red Rose" is slated to open at the Chicago Opera House Christmas Eve., succeeding Marguerite Sylva in "Gypsy Love," unless the Sylva show takes an extraordinary spurt in the matter of receipts.

"Gypsy Love" is playing to good business here, considering the season of year, but nothing to warrant its retention beyond the Yuletide.

STOCK AT WHITNEY.

Chicago, Nov. 29.

Permanent stock will take the stage of the Whitney Opera House Christmas Day. Willard Mack and Maude Leone will head the company. The Whitney will likely remain "dark" until that time.

FIELDS AND DRESSLER.

A co-star engagement for Lew Fields and Marie Dressler is on the cards for the spring at the Broadway theatre, with the idea of continuing the production throughout the summer months.

A piece is being mapped out for the plan. If it meets with the approval of both stars they will probably take up the matter seriously.

MAY TRANSFER EMMY WEHLEN.

With the reported return of Emmy Wehlen and her personal manager, George B. McClellan, from a long stay abroad, comes the report that Charles B. Dillingham, who has the singer under contract, will turn her over to Liebler & Co. That firm has been anxious to get hold of the artist for some time.

GETTING READY BIG MELLER.

Wagenhals & Kemper will produce in four weeks a new melodrama by Paul Armstrong. A company of thirty has already been engaged, with Elita Proctor Otis in the leading role. This despite the announcement of the management of "The Three Romeos" that Miss Otis would not retire from the cast of their musical comedy. (It is reported she leaves it this Saturday.)

The Armstrong piece is described as a regular old-fashioned blood and thunder "meller," with three scenes in each act and other accessories, such as prevailed in heavy productions a score of years ago.

OPENING AT WASHINGTON.

The new Marie Cahill piece, ("The Opera Ball") will be given its first showing next Monday in Washington.

It is an adaptation of "Der Opernball," by Jerome Kern and Sydney Rosenfeld. Among the women in Miss Cahill's support will be Ann Tasker and Mildred Elaine.

The German company playing at the Irving Place theatre presented "The Opera Ball" in German Thursday and Friday of this week.

SWALLOWED A PIN.

Amite City, Ia., Nov. 29.

Alice Wickershaw, a chorus girl, appearing here in a local theatre, narrowly escaped death last Friday from the effects of swallowing a pin during one of the performances. While adjusting a garment, the young woman placed the pin in her mouth. In a collision with another chorister she swallowed it. Fortunately, Dr. Glenn J. Smith, a local physician, was in the audience and relieved her distress after ten minutes of heroic treatment.

EDNA GIVES UP LOOKING.

Edna Goodrich, unable at present, to obtain a suitable sketch for her appearance in vaudeville, has about decided to call it off. She was to have opened at the Fifth Avenue in January, but the lack of a proper vehicle forces her to change plans.

It is understood legitimate managers have tempted Miss Goodrich to look their way, which, may have had something to do with her passing up the variety end.

HAMMERSTEIN'S LUCKY "FIND."

(Special Cable to VARIETY.)

London, Nov. 29.

Oscar Hammerstein has a genuine discovery in Felicia Lyne. Saturday she scored an electrical success in "Rigoletto" and is acclaimed as not only a great singer but a fine actress. She has a "voice of gold" with an easy compass to E in alt, a combination of Melba and Tetrazzini. The "marvel" was trained by Mme. Marchesi.

Hammerstein's discovery of the woman is said to have removed all possible doubt of his success, which was still problematical up to the new prima donna's debut. Orville Harold, who was discovered in American vaudeville by the impresario, has proved another triumph.

GIVES GOOD PERFORMANCE.

(Special Cable to VARIETY.)

London, Nov. 29.

Louis Calvert, in the role of Micawber in the condensed version of "David Copperfield" at the Empire, gave a fine portrayal of the part and was well received.

HURRIED REOPENING.

(Special Cable to VARIETY.)

Paris, Nov. 29.

The reopening of the burned Alhambra is announced for Dec. 1, although the repairs to the gallery are still unfinished. The Casino reopening is scheduled for some time in December under the management of Peter Carin, formerly director of the Capucines, with possibly similar programs. The new Folies Bergere Revue is heralded for its premiere the evening of Dec. 1.

FLEMING PRODUCING IN PARIS.

Carrol Fleming of the New York Hippodrome will go to Paris in December to produce the "Plantation" number from last year's "Hip" show at the Olympia.

White men in black face were used at the New York house, but Mr. Fleming has arranged to take over pretty near all the colored performers he can find.

PLAY PUZZLED AND GRIPPED.

St. Louis, Nov. 29.

Frances Starr in "The Case of Becky" puzzled and yet gripped a large audience Monday night at the Olympic, when the opening performance was given.

The piece is a very interesting one, but somewhat harrowing, yet the audience was never bored.

Miss Starr appeared to great advantage in the dual characters of Becky and Dorothy. Albert Bruning as Dr. Emerson was excellent and the remainder of the company exceedingly good. The production is well worth seeing and hearing.

Bothwell Browne has been placed by Joe Wood for ten weeks on the small time.

"The Parisian Girls," owned by Blake & Fisher, closed in Indiana the early part of this week.

NEW ORLEANS STRIKE IN TWO K. & E. THEATRES

I. A. T. S. E. Demand Tulane and Crescent Pay Same Scale as Other Houses. Union Stage Crews Walk Out Upon Refusal of Management to Comply.

New Orleans, Nov. 29.

Thirty members of the I. A. T. S. E. walked out of the Tulane and Crescent theatres Saturday night.

"Excuse Me" opened at the Tulane, and "Mutt and Jeff" at the Crescent, Sunday with non-union men taking care of the stages.

The union men with the shows remained away from the theatres as instructed by President Shay of the I. A. T. S. E.

The local union men in the two theatres affected are asking the wages demanded after the international meeting in July. That scale is now being paid by the other theatres here.

T. C. Campbell, manager for the Tulane and Crescent, states he is acting under instructions from Klaw & Erlanger, who have the houses. K. & E. claim they have indefinite agreement with union, entered into between them and Shay in August, 1910. Shay says union may abrogate the contract by proper notification, given in this instance, according to him.

The stage employees receive \$4.50 less per week than the men are paid in the other houses. The Tulane and Crescent managers placed "ads" in local papers, calling for twenty men to replace the striking employees.

Charles C. Shay, International President, has arrived here to look after the interests of the men in behalf of the International Alliance and has established quarters at the Hotel Ranson. From the official call here-with appended, the local union of the I. A. T. S. E. receives the full support of the Alliance and none of the union men will be permitted to handle any baggage or property assigned to the K. & E. houses.

All union men will report daily at headquarters and obey all orders issued by President Shay.

ALICE LLOYD DOES WELL.

Monday night at the Grand Opera House, before a very large house, Alice Lloyd stood before a New York public for the first time as a production star.

Miss Lloyd played the stellar role in Werba & Luescher's "Little Miss Fix-It." She did so well, the show seemed to drag when the star was not upon the stage. During the action, Miss Lloyd introduced her vaudeville specialty, singing several songs and changing costumes at different moments.

\$4,000 WEEKLY FOR GLOBE.

"The Three Romeos" are going to remain at the Globe for four or five weeks longer, having rented the theatre from Charles B. Dillingham at \$4,000 weekly. T. B. Harms and another music publisher, Dreyfuss by

name, are the "angels" in this "angel" theatrical season.

The stay of "The Three Romeos" at the Globe is said to be holding out two productions aiming for that house. Eddie Foy in "Over the River" a Dillingham show, is being held outside the big town until an opening will establish the Metropolitan qualities of that performance. William A. Brady would like to shift "Bought and Paid For" out of the Playhouse into the Globe. This plan would permit Mr. Brady to keep his schedule regarding the Grace George season at the Playhouse.

Meanwhile "The Romeos" is holding the fort, drawing little business, but paying rent and salaries.

NOTICE FOR MELODRAMA.

Chicago, Nov. 29.

"Across the Pacific" playing here this week at the Alhambra, has received notice the company closes Dec. 2. The show has been playing the Stair & Havlin time.

"THE PEARL MAIDEN"; NEW.

A new piece by new people will first see the light about Christmas Day, either in New York, Philadelphia or Boston, in a Klaw & Erlanger house.

It is "The Pearl Maiden," a hybrid musical comedy-comic opera, written by Messrs. Anthony & Kales, two San Francisco business men, trying out the show business for the first time, it is said. They will also make the production, to be staged by Al. Holbrook. James Gorman will attend to the numbers.

Among those engaged for the principal roles are Jefferson De Angellis, Violet Dale, Lora Leib, Chas. J. Stine and Burrell Barbaretto.

"NO. 3" "SPRING MAID."

A "No. 3" "Spring Maid" company is being organized by Werba & Luescher, to travel over the smaller eastern territory not covered by the original company.

The "No. 3" will start Christmas Day, with Charles McNaughton, brought over from London, for the leading comedy role. He is a brother of Tom McNaughton, now with original "Spring Maid" company. It will be confined to New England and the eastern states this side of Chicago, with a few cities in the south to be covered that the "No. 2" show will not stop at.

"PINK LADY'S" POSSIBLE DELAY.

There is a report around "The Pink Lady" may not sail for London Dec. 16 after all. Of the cast for the "No. 2" company, it is said Frank Daniels in the principal comedy role has not yet been O. K'd. Until that happens, the show can not leave. If Mr. Daniels is replaced in the performance, it will likely be next spring before London sees the show.

One or two other principals are also reported under observation.

GRACE DREW ILL.

Memphis, Nov. 29.

Grace Drew, leading lady of "The Chocolate Soldier," which completed a week's engagement at the Lyceum, Saturday night, is in the St. Joseph's Hospital, where it is expected she will undergo an operation for peritonitis. Miss Drew played the first three performances here before complaining of her illness, and left the cast Wednesday. She has been under the care of local physicians since then. They state that in all probability an operation will have to be performed.

Lelia Hughes, understudy to Miss Drew, has taken her part.

LOOKING AFTER THE LADIES.

New Orleans, Nov. 29.

Tom Campbell, manager of the Tulane, has instructed his ticket taker to keep open both swinging doors that lead to the orchestra, in order that ladies may enter the theatre without removing their hats.

FOLLOWING IN BLANCHE RING.

Chicago, Nov. 29.

The present successful engagement of Blanche Ring in "The Wall Street Girl" at the Garrick will be brought to a close Dec. 9. On the following day Gertrude Hoffmann will reappear here in her classic Russian dances. As a specialty, Miss Hoffmann promises her imitations of famous stage celebrities.

"DRAMA PLAYERS" ON THE ROAD.

"The Drama Players," after their most unprofitable engagement at the Lyric, have taken to the road, much the worse for their stay in Gotham. "One nighters" in New York State and Connecticut will be played. The company is expected to open in Chicago Feb. 4.

HACKETT IN JANUARY.

James K. Hackett will come to New York with his big production of "A Grain of Dust" some time during January for a run.

NOW HAVE "THE DINGBATS."

Leffer & Bratton have acquired the rights to produce "The Dingbats," taken from a cartoon in a New York evening paper. The producers are using the idea in "Let George Do It" as a number.

It is expected a "Dingbat" production will be put out by the firm late this or early next season.

VARIETY is more often quoted, followed and clipped from by the dailies all over the country than all the other theatrical papers together. Because it prints "All the News All the Time."

Then it's worth advertising in.

OFFICIAL CALL

New Orleans, Nov. 25, 1911.

TO ALL MEMBERS OF THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES OF THE UNITED STATES AND CANADA.

Brothers:

WHEREAS, the New Orleans, La., Local No. 29 of the International Alliance of Theatrical Stage Employees of the United States and Canada have presented a Wage Scale, which scale was indorsed at our Nineteenth Annual Convention (held at Niagara, in July, 1911), and,

WHEREAS, the same scale was presented and is now being paid by ALL the managements of the various theatres in the City of New Orleans, La., with the exception of the CRESCENT and TULANE Theatres, said management refusing positively to pay the scale, it has been

UNANIMOUSLY DECIDED by the Executive Board of the International Alliance of Theatrical Stage Employees of the United States and Canada to grant the FULL moral and financial support to New Orleans, La., Local No. 29, I. A. T. S. E., of the U. S. & C., thereby

PROHIBITING ALL MEMBERS of the International Alliance of Theatrical Stage Employees of the United States and Canada from in any manner, shape or form aiding or assisting in the unloading of the car, taking the property to the theatre, assembling, putting on or working the show. In other words, all that a member can do in the City of New Orleans, La., is to receive the property of his show at the door of the car the night the show leaves town. He is strictly prohibited from going on the stage or in front of the house under any pretext whatever.

NOTE Section 14, Article I (Page 30) of the By-Laws:

Section 14.—"No man holding a Union Card of the I. A. T. S. E., whether mechanic or actor, shall be permitted to enter any theatre or place of amusement where a strike or lockout is in operation with the sanction of the I. A. T. S. E."

As President of the International Alliance of Theatrical Stage Employees of the United States and Canada, I expect EVERY member of the I. A. T. S. E. of the U. S. & C. on arriving at New Orleans, La., to report to headquarters and implicitly obey these orders. Any failure to do so will cause the revoking of the card of said member at once, as has been done in several instances this season. The section that revokes the card is written in the By-Laws of the International Alliance of Theatrical Stage Employees of the United States and Canada under Section 12, Article 6 (Page 26), reading as follows:

Section 12: "Hereafter, when a strike or lockout shall occur in any city having a local, and the President and Executive Board are notified and given fifteen days' time to investigate whether the cause is just, they shall issue an order to all locals to instruct their roadmen and all the members of the International Alliance to obey the order of the President, and shall not wait for an order from their own particular local. Should they disobey the order of the International Alliance they shall receive the highest penalty, namely, expulsion from the Local and International Alliance."

Trusting, my Brothers, that I have made myself clear, I am,

Fraternally yours,

CHAS. C. SHAY, International President.

To All Members of the I. A. T. S. E.:

I have arranged with O. M. SAMUEL, representing VARIETY at New Orleans, to print all developments in the New Orleans situation, thus facilitating matters.

CHAS. C. SHAY, International President.

VARIETY

Published Weekly by

VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN
Proprietor

CHICAGO 35 So. Dearborn St.

JOHN J. O'CONNOR.

LONDON 5 Green St., Leicester Sq.
W. BUCHANAN TAYLOR

SAN FRANCISCO 308 Market St.
ART HICKMAN

PARIS 66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN 57 Unter den Linden

SUBSCRIPTION RATES.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXIV. December 2 No. 13

Andrew Mack will headline at the Majestic, Chicago, Dec. 11; Cissy Loftus, Dec. 18. Mile. Dazie opens Dec. 18 at the Columbia, Cincinnati.

Another principal has given his "notice" to the "Balkan Princess." Harry P. Gribbon quits to join one of A. H. Woods' attractions.

James G. McLaughlin, who has been with the Robert Mantell company for the past two seasons, has left the organization and is back in New York.

Leigh Morrison, who has organized a company to present "The Holy Name" on the road, will open upstate Christmas day.

The Auditorium, Spokane, is again under the management of Harry B. Smith, whose stock company is headed by Jessie Shirley.

"From the Valley of the Missing," by Grace Miller White will be dramatized for stage purposes. O. D. Woodward may star Eva Lang in the piece.

Philip Klein, oldest son of Charles Klein, has recovered from a severe attack of pleuro-pneumonia and is back with the Authors' Producing Society.

Blanche Bates, when she is through with "Nobody's Widow," will appear in a new play written for her by George Bronson-Howard.

Lonel Adams has been re-engaged to play the principal male role in "Spendthrift," which Klaw & Erlanger start on another road tour Dec. 11.

"Mary, Mary," a production belonging to Baker & Hirsch, which has been playing in the West for some time, closed somewhere in Illinois this week.

Chester D'Amon is back in vaudeville. Mr. D'Amon is a thought-transmitter. He will probably show at the American, New York, shortly.

Annabelle Whitford's mother has recovered from a very serious operation, necessitating Miss Whitford's presence at her bedside.

Harry Porter, the songster, is engaged to marry (Miss) Bert B. Landauer, a non-professional. The bride-to-be lives in Yorkville.

Sophie Everett has settled a claim for salary against Frank Keeney. A compromise was effected by which both sides made concessions.

The Four Holloways were due from Denmark on the St. Louis Thursday and are booked to play the Orpheum circuit beginning Dec. 11.

Neil Twomey, managing the People's Players, will place that company of stock people in Wakefield, R. I., as a permanent company, starting with next week.

Mella Mars is billed to appear at the Winter Garden next week. She will not arrive in New York until Dec. 5, and may appear there Dec. 11, instead.

Stock was attempted last week by the Hoover Stock Co. in Anderson, Ind. After playing less than a week the company had to throw up the sponge. It moved to Union City, Ind.

Ad. Wolgast, the champion lightweight fighter, is seriously ill from the effects of an operation for appendicitis in Los Angeles. His Thanksgiving battle with Freddie Welsh was called off.

All resolutions presented on behalf of the White Rats at the American Federation of Labor Convention at Atlanta were approved last Friday before the convention adjourned.

Edward G. Kendrew, Paris representative of VARIETY, has returned to the French capitol, after a month's traveling through Spain and a rush trip to Morocco.

Rena Arnold (Mrs. James B. Donovan) will not be seen in vaudeville this season. She will travel with her husband, who is at present on the Orpheum Circuit with Charlie McDonald.

Morry Hieman, well known around the West End and Vaudeville Clubs of London, arrived in New York last week on the Lusitania. Mr. Hieman will be here two months.

Ed Morton lost his voice before reaching Rochester Monday, but Charles Oleott had his with him, so Jenie Jacobs fixed up the substitution with Carl Lothrop.

Frank Logan, who has been connected with the Jacobs & Jermon companies for seven or eight years, owing to ill health, has severed his connections with that firm, a new manager being installed with the "Columbia Burlesquers."

Harry Van Cleve, who works with his mule at the Hippodrome, dislocated his shoulder blade during last Monday evening's performance, but pluckily continued to the finish of his act. He has not laid off at all, working the next day heavily bandaged.

William H. Lytell and Co. are going to play "An Early Call" in vaudeville. Joe Wood says so. Mr. Lytell started out to put stock into the John Cort other house in San Francisco, but they changed the policy before Mr. Cort could buy the transportation. Hence vaudeville for Billy.

In the Metropolitan Opera House program the announcement is carried that ballet dancing will be taught without charge at the Metropolitan Opera Ballet School, young women between ages of 16 and 20 years, obtaining free tuition in ballet work with a view of eventual engagement in the ballet of the Metropolitan.

The Imperial Russian Ballet will end its first tour in Philadelphia, Dec. 16, after having covered Canada, New England, and all of the territory from St. Louis east. A long session at the Metropolitan Opera House here will follow, after which the dancers will jump to the Pacific Coast.

White, Kranz and Schwartz may appear as a three-act, Jean Schwartz at the piano. At least so Mike Bentham says. Bill Lykens relates that Mr. Schwartz, Billy Jerome and Maude Nugent (Mrs. Jerome) may be another three-act. Between the two and his music publishing business, Mr. Schwartz should be kept moderately busy.

Goff Phillips will work alone again. The act he did with Abe Attell separated. Goff is a blackface comedian. Very good, they say, too. He played the Orpheum Circuit once. Ask Pat Casey if he didn't—and put it over, too. You can ask Goff about that. Mister Phillips is called "Chicken," not because he appears in blackface, but because he worked in a burlesque show one season.

"The Kiss Waltz" had its "100th Souvenir Night" at the New York Casino Nov. 24. It is now in its eleventh week at that house. Two matinees weekly (eight shows in all). Or to make the example easier, find out the number of rehearsals the managers figured as public performances. Either that or try to see the box office receipts the week before the "100th" was pulled.

"Fools," presented in some of the "pop" houses, has been shelved for the present. In passing it might be mentioned that a well known agent told the woman promoting the sketch it would be expedient for her to cut down the running time of the piece. To drop from twenty-three to seventeen minutes, the owner had the people speak their lines faster thereby (which did not help matters).

One-Round Hogan did not open at Hammerstein's this week. The State Boxing Commission issued an edict that no sparring contests could take place in a theatre in New York State without the house had a boxing license.

Margaret Illington, last seen in New York in "The Thief" several years ago, opens at Daly's theatre next Tuesday night in Charles Kenyon's new play, "Kindling." In Miss Illington's support are Byron Cassley, George Probert, Frank E. Camp, A. G. Kenyon, John Jax, Frederick J. Rice, Annie Mack Berlein, Helen Tracey, Anne Meredith, Margaret Rich and Helen Chieffo.

Dorothy Brown, Marion Lindquist and Frances LeFevre, all of Tom Linton's "Jungle Girls," in a fire which started in the theatre at Lawrence, Mass., had a narrow escape from death. The three girls were living in a hotel connected with the theatre. The fire started at night and drove them down a 35-foot ladder, without giving them time to make a change. The fire did about \$5,000 damage to the theatre.

Anna Cool is back at the switchboard at the Loew agency. When Anna reported the news, it was the first information received she had been away; so Anna, if your name should commence with "K" instead of "C," don't threaten us with a libel action unless a retraction is published. Sophie Burman pulled that one on us last week, and Sophie kind of fished around like for another in this issue, but we turned Sophie down.

In the case of Schwartzburg against Gus Edwards in Boston a judgment was given the plaintiff for \$1,000, the full amount asked. Edwards was arrested in Boston for non-payment of this debt incurred some time ago in the purchase of costumes. Edwards was forced to file a bond after the court had refused his plea of being a Poor Debtor, that is, not having \$20 to his name. Edwards swore he received but \$75 a week, although he testified some of the others in his "Song Revue" act received \$50 weekly.

Jack Goldenberg, Joe Schenck's assistant in the Loew Circuit booking office, just missed having a chandelier interview him Saturday night. Jack was looking over the books, trying to dope out what might be available for the Eighty-sixth Street theatre, when he left the chair for a drink of water (Mr. Schenck having ordered everything else in town for the Comedy Club opening). The chandelier started seven-eighths of a second too late. It hit the spot in the atmosphere where Jack's head had been. The five-bracketed lighter kept right on going. Mr. Goldenberg felt so good over it he treated himself to two glasses of ice water, though not having any information at the moment about Mr. Schenck that evening. Jack says he doesn't want to insinuate anyone tried to job him to prevent Washington and Utica being filled for next week, but Mr. Goldenberg declares the chandelier never acted that way when they only had three-a-day houses in the office.

SOME SHOWS GETTING MONEY ON THE ONE-NIGHT STANDS

Savage's "Girl of the Golden West" Beats Bernhardt Record at Allentown; a 10-20-30 Rep Musical Company Averages \$323 a Performance; Lawrance D'Orsay a Draw. "Polly" Almost Trebles Sousa's Receipts at El Paso.

While the horn of adversity is being blown with loud blasts on the one night theatrical stands throughout the United States there are still a number of attractions that are getting the money and turning in a nice profit to the road managers.

Even in New England where the business has swamped many a road show and forced it to quit, other companies have gone in there and put a neat figure on the right side of the ledger.

It is the same in certain southern territory where attractions have gone in on their merits and won out by a comfortable margin.

In looking over the box office receipts of some of the principal shows on the "one-nighters," some have established new records, others counted up a big business with others getting enough to keep the show on "Easy Street."

The four "The Gamblers" companies in their respective territories last week netted an actual profit of \$5,440 on the week.

These reports of "good" receipts happen infrequently, and come in the face of an avalanche of trifling box office statements, in which anything around \$600 for a performance looks like a mountain. The conditions from Coast to Coast have the theatrical men greatly worried. If the season continues as it has, no one will vouchsafe an opinion what will be the condition by Jan. 1.

Henry W. Savage's "Girl of the Golden West" English Opera Company at the Lyric, Allentown, Nov. 20, played to \$2,535.50, the biggest house ever chronicled at the Lyric, beating the former mark of \$2,300 made by Sarah Bernhardt.

Fritzi Scheff did \$1,500 the same night at Williamsport. She is doing better on the road than she did in New York.

"Naughty Marietta" hit Ithaca and chalked up \$1,800 for one performance at the Lyceum and on its stand at the Smith Opera House, Geneva, played to \$1,100. Even so, however, that show is losing money.

Margaret Anglin, after leaving New York, played one performance at Hazleton, Pa., to over \$900.

E. J. Carpenter's "Forty Five Minutes from Broadway" has done \$500 and upward at a performance. This show has been out since Sept. 4 and has yet to record its first losing week. Carpenter's "The Blue Mouse" is making money, but is not doing the business it did last year.

"Our New Minister," Joseph Conyer's revival of the piece, has been doing big business en route and pulled into Washington Monday to spend the week at the Academy.

"Little Miss Cut-Up," headed by the young Hugh Fay, is not only getting the money but splendid press notices on its two days' stands in New York state.

The Allen Musical Comedy Company, giving eight performances a week at 10-20-30 and 50 cents is averaging from \$323 and on up at each stop. It is now working eastern territory.

Lawrance D'Orsay, playing one night stands this week in California (Sacramento yesterday) has been doing excellent business on the road. At Vancouver, Nov. 10, he played to \$1,336, and at the Saturday night show registered \$1,400.25.

Although one company of "The Man On The Box" has closed, the other, controlled by Bert Leigh, is now in Georgia playing to splendid business.

"The Old Homestead," with William Lawrence, skooted into Pennsylvania this week with plenty of profit to its credit from last week's one night engagements.

Lew Dockstader's Minstrels, now in Iowa, are selling out each night, a condition that has prevailed on his road trip for the past two weeks.

"Madame X," with Katherine Countess, is doing a comfortable business on the "one nighters," although not what was expected of this New York and Chicago success.

Al. G. Fields' Minstrels are doing their usual capacity business through Louisiana. The company strikes Texas next.

J. A. Coburn's Minstrels are making money in the south, but Coburn is contemplating a shift of his route after January. Managers insist it is a foolish thing for him to do under the present conditions, as he has a nice route laid out.

All of the "Madam Sherry" companies are repeating the business of last season, especially through the south.

"The Echo," which has been doing poorly since starting out of New York turned over profit on its stands through Texas, then had to make a \$1,200 jump from Dallas to Kansas City, where it opened last Sunday.

The season's condition induced Crawford, Philley & Zehrung, operating a circuit of legitimate one-nighters in the west and south to send out an announcement late last week, detailing the business done "by some of the larger shows in our better towns."

The statement credits Montgomery and Stone with getting \$2,050 at Lincoln, Neb., Nov. 4; "The Chocolate Soldier," \$1,802, Oct. 24, and "The Virginian" \$747, Oct. 30. At St. Joseph, Mo., the "Soldier" in two days (Oct. 25-26) did \$2,311; Eddie Foy (matinee and night) got \$985; Geo.

Evans' Minstrels, Nov. 10 did \$395, and Nov. 11, with a blizzard raging "The Sweetest Girl in Paris" \$1,032 (two shows). At Topeka "The Sweetest Girl" got \$992 at one performance; "The Red Rose" in that town Nov. 13 drew \$584. Richard Carle, Nov. 4, got \$1,200.

At Wichita, Kan., where the circuit claims the new Crawford opened Oct. 2. is the finest house in the state, Mr. Carle did \$918, Nov. 3, with "The Sweetest Girl," getting \$942 Nov. 9.

At El Paso, according to the announcement, Sousa's Band, Oct. 25, drew in \$875. The following day (Oct. 26) "Polly of the Circus" got \$2,293.

"Let George Do It" struck one of the best weeks it has had since starting out last week, when it pulled down \$5,000 in Wheeling, W. Va.

"Buster Brown" turned hundreds away at the matinee and night performances Nov. 25, at Akron, O.

\$13, GROSS RECEIPTS.

Lynn, Mass., Nov. 29.

Guess you'll have to give it to "Introduce Me" for the lowest receipts of the season. When the show played here, the box office took in \$13. Someone bought a \$1.50 seat.

WITHDRAWING "THE BOSS."

St. Louis, Nov. 29.

"The Boss," William A. Brady's play with Holbrook Blinn as the star, is announced to close here. Bad business has forced the management to cancel the show's route through the South.

"GENTLEMAN" KEEPS ON.

"A Gentleman of Leisure," with Cyril Scott, has resumed its road trip.

SOME MORE GO.

Charles H. Reno's "Human Hearts" company, which has been playing the Stair & Havlin time, is announced to close Dec. 16.

Bloomington, Ill., Nov. 29.

Al. H. Woods' "Girl in The Taxi" company (No. 5) is scheduled to close its road tour here Dec. 9.

Another "Taxi" company or so may also be brought in from the road.

GAITES CLOSING TWO.

Philadelphia, Nov. 29.

"The Three Twins," one of Joseph M. Gaites' shows of that title, will close this Saturday at the Grand Opera House.

Chicago, Nov. 29.

The Jos. M. Gaites' company playing "Thais" received two weeks notice of closure when playing Minneapolis Nov. 21.

"THE ROSARY" THROUGH.

Denver, Nov. 29.

"The Rosary," (Western company), owing to bad business enroute, closes here Dec. 3.

"SQUAW MAN" STOPS.

Chicago, Nov. 29.

Gilman & Co.'s production of "The Squaw Man" wound up at Bellefontaine, O., Nov. 21.

DRESSER SHOW LAYS OFF.

Chicago, Nov. 29.

Louise Dresser in "A Lovely Liar" closes her engagement at the Olympic Saturday night, and will be succeeded by Zelda Sears in Bayard Veiller's play "Standing Pat."

Miss Dresser's company lays off until Christmas day, when it starts on a long western tour extending to the coast, where the star is very strong in drawing powers.

Meriden, Conn., Nov. 29.

Zelda Sears in Bayard Veiller's new play, "Standing Pat," under Jos. M. Gaites' management, tried the piece "out on the dog" here. Her new vehicle is a combination of comedy and tragedy, effectively put together. "Standing Pat" has all the earmarks of a hit, its local success being marked. Miss Sears gave a splendid interpretation of Sallie Thomas, who runs for office and is elected.

With Miss Sears were William McVey, Ellic Blind, Frederick Burton, Ruth Chatterton and Thomas Tobin, Jr.

"WIFE HUNTERS" THROUGH.

A notice was posted on the call board of the Herald Square theatre Monday night announcing that "The Wife Hunters" would close its season Saturday night. Business has not been satisfactory enough to warrant its continuance. At least the backers of the enterprise are reported as unwilling to go any further with it, though many believe that the show would make money on the road.

The show is owned by the Milgert Amusement Co., its principal stockholders being George Wilson, of Tyron, Pa., and George Van Cleve, a well known advertising agent in New York. Lew Fields was given a portion of the stock in the corporation for the right to make the production in his name.

CHICAGO REPORTS CLOSINGS.

Chicago, Nov. 29.

Will Kilroy's "A Millionaire Kid" with Raymond Payne featured will close Dec. 2.

Rowland & Gaskell's western company of "The House Next Door" will take the storage route after Saturday night's show, somewhere in Oklahoma.

"The County Sheriff," western company (O. E. Wee, manager) winds up Dec. 2 in Indiana.

C. S. Primrose will call in his "Under the Harvest Moon" show after this Saturday. The company is somewhere in Iowa.

Around Chicago last week "The Quality of Mercy" passed away. Its members are in town this week, looking for engagements.

LEGIT HOUSE STOPS.

Pittston, Pa., Nov. 29.

The Broad Street theatre, until a year ago on the M. Reis circuit, and for the past season playing legitimate attractions, has thrown up its hands. "Pop" vaudeville will be the policy commencing Dec. 4.

Advertise in a paper that's read.
Advertising is a business proposition.

HOT DENVER OPPOSITION.

Denver, Nov. 29.

Theatrical business should get a move on here next week, when Sam Bernard and Anna Held will clash as opposition forces.

Miss Held in "Miss Innocence," opens at the Broadway Monday; Mr. Bernard in "He Came From Milwaukee" starts at the Tabor Grand Sunday.

Both have been breaking records in the respective territory traveled. Mr. Bernard (Shubert) is returning from the Coast, while Miss Held (Klaw & Erlanger), recently moved up from the south.

LEDERER'S SUIT COMING UP.

George W. Lederer's suit against Julius Kessler, of the Whiskey Trust, and his "superintendent of bars," Jules Altman, for breach of contract, will be reached in the New York courts some time next month.

Messrs. Kessler and Altman were the original partners with Lederer in "Madame Sherry" and reneged. Lederer was to have had a half interest in the show. When Harry Frazee and A. H. Woods took hold he was only able to retain a one-third holding. Mr. Lederer now sues for the difference.

KICKING ON THE BILLING.

New Orleans, Nov. 29.

Saturday evening as Robert B. Mantell walked down Dauphine street on his way to the theatre named after it (where the Shakespearian interpreter appeared last week) he passed two boys "shooting craps" on the sidewalk in front of the Ranson Hotel.

One of the kids, looking up at seeing his shadow, and noting the heavy clouds overhead, said to his playmate: "Hey, Willie, there are no stars out tonight."

"Ye Gods!" thundered Mr. Mantell, as the remark reached him in his absent-mindedness, "will that fellow Brady never bill me properly?"

MRS. GOURARD SAID NO.

"Had not Mrs. Jackson Gourard said 'No'?" mournfully, related Bill Lykens yesterday, "Hammerstein's would have had a feature act for one week, sure."

Everything had been arranged, claims Mr. Lykens, even to William Hammerstein consenting to pay Mrs. Gourard \$4,000 for seven days to deliver a talk on society. After the preliminaries were completed, Mr. Bill thought of communicating with Mrs. Gourard, who replied she would not entertain any proposition for the stage.

ACTS FOR HIP.

There is said to be a strong difference of opinion among the management of the New York Hippodrome, whether variety acts should not be made more prominent in that show.

The agitation may lead to the Hippodrome again offering the full complement of vaudeville, discontinued with the opening of the present production.

Reach the show people
Advertise in VARIETY.
It reaches.

SHOWS AT THE BOX OFFICE.

(Continued from page 4.)

"Excuse Me" (Studebaker). Never quite selling out, but always going strongly enough to secure an indefinite stay. Studebaker's first winner this season.

"The Right Princess" (Ziegfeld). A religious sect play, arousing interest chiefly among the followers of the faith it expounds. Business has been on the increase since the opening night.

"Gypsy Love" (Chicago O. H.). Went over with a rush and is playing to splendid business. Looks to be destined for a long run unless forced out to give another attraction an opening. Rumored that Valeska Suratt in "The Red Rose" follows it Christmas Eve.

"A Lovely Liar" (Olympic). Refused to score in spite of the personal popularity here of Louise Dresser and other members of the company. Will be withdrawn Dec. 2. Succeeding attraction, Zella Sears in "Standing Pat."

"The Master of the House" (Cort). Gross receipts opening week \$4,130; week before last \$5,230; and last week (ending Nov. 25) the gross exceeded \$6,000. The advance sales indicate the \$10,000 mark will be passed this (Thanksgiving) week, little short of phenomenal in the face of the frosty conditions prevailing here in general, and particularly at the houses holding strictly dramatic shows.

SUES FOR TRAIN DELAY.

Leffler & Bratton will sue the Rock Island Railroad for damages on account of the "Newly Weds" company missing the matinee in Fort Smith, Ark. The show at the night performance took in a little less than \$1,000. It was said by the local management the advance sale for the matinee was \$100 and they were sure that \$400 would be the receipts for that performance. That is the amount the firm will sue for. The claim made by the troupers is that the railroad company made no effort to get them to Fort Smith on schedule. A freight wreck ahead held the show up.

GERMAN FARCE OF HUSBANDS.

"Wem Gebort Helene" ("To Whom does Helen Belong?") is the name of a three-act comedy the Shuberts hold a producing option on until Jan. 1. The author in Germany is very anxious to have the play produced. The optional contract was made over a year ago. If the Shuberts do not decide to present by New Year's, it will be produced by others almost immediately after.

WORKING ON "DUDELSACK."

Philadelphia, Nov. 29.

Max Hirschfeld, musical director of the "Miss Dudelsack" company, handed in his two weeks' notice Monday.

Geo. Hobart and Ben Teal have been busily engaged on the show for ten days or more.

Martin Beck sailed on the Olympic from Cherbourg this week. He is due here next Tuesday.

FRISCO SHOWS THIS WEEK.

San Francisco, Nov. 29.

At the Columbia Montgomery and Stone are having a tremendous success, making it necessary to play extra matinees in order to accommodate the demand for seats.

Business at the Cort, with "Mother," is not up to the standard. San Francisco is not satisfied with "No. 2" companies of any production. Lawrence D'Orsay in "The Earl of Pawtucket" follows.

"Sis Hopkins" is doing good business at the Savoy.

The Alcazar season closed Sunday night, and Kinnemacolor pictures opened Monday to capacity business. They will continue throughout the week, after which the house will be dark until it is opened with "pop" vaudeville by Harris & Ackerman.

"ORIGINAL" NO LONGER.

There's a good chance the "Original Pony Ballet" will soon stop competing with Kilrally's Ballet in the memory of the oldest inhabitant around here. The "Pony Ballet" at the Herald Square, now in "The Wife Hunters" is dissolving, partly through marriage and partly because there are so many "originals" around the public is having trouble picking them.

Lizzie Hawman, of the Herald Square bunch, married about a year ago, and has now left the act. Beatrice Ladell, another of the first set, is out. There remains no one in sight to promulgate the "Pony Ballet" in its "original" form.

These "ponies" first came over about thirteen or fourteen years ago, appearing in "The Man in the Moon" at the New York theatre, when Henry B. Sire was the manager there. Geo. W. Lederer had the show. The Kilrally Ballet (original) antedates that a few days.

LAUDER ALL FOR MORRIS.

Trenton, N. J., Nov. 29.

Harry Lauder is all for William Morris. The Scotchman so declared himself when bidding his manager and America good-by here Tuesday night.

In his farewell speech, Mr. Lauder said that though the opposition had often approached him, he would never play for anyone in America but William Morris. "And, Will," said he turning to Mr. Morris who was standing near, "when you quit the show business, I'll retire too."

The Morris management presented its star with a solid silver fruit service.

Harry Lauder sailed Wednesday morning on the Lusitania. He may open in England next Monday.

SHUBERTS' CABARET.

The restaurant adjoining the Winter Garden, New York, now preparing to open about New Year's, and belonging to the Shuberts, will have a cabaret performance.

It is not known whether the Shuberts intend to manage or lease the restaurant; neither is it known whether they will call the Cabaret opposition to their Winter Garden show.

TWO NEW IN PHILADELPHIA.

Philadelphia, Nov. 29.

Cecil Hamilton's "Just to Get Married," with Grace George and the New York Playhouse Company, was the only new offering in the legitimate houses this week. The piece was warmly greeted by a large audience at the Adelphi, and press notices were favorable.

"The Wedding Trip" had its opening here last Thursday night and held over this week. The musical piece has met with favor. Reginald De Koven is credited with another success.

"The Trail of the Lonesome Pine" is still drawing big crowds to the Broad and "The Round Up" has been doing so well at the Forrest that its stay has been lengthened two more weeks. "Miss Dudelsack," with Lulu Glaser, is doing but fairly at the Opera House. Blanche Bates is drawing well in "Nobody's Widow" at the Garrick. "Snobs" at the Walnut holds on to good business.

"Sag Harbor" at the Chestnut and "A Child of the Regiment" at the American received good support from the stock lovers. At the American George Drury Hart has engaged as leading man and will appear next week in "Three Weeks."

NO HIPS IN CANADA.

Toronto, Nov. 29.

The Canadian papers have been devoting space to the plans of one, Capt. Montague Yates, who is in Canadian territory, representing himself as the emissary of an English syndicate controlling among other theatres over there the Hippodrome, London.

Captain Yates has not been successful in enlisting capital for his promotion scheme, though he stated three-quarters of the money required would be furnished by his English principals. The Captain says the idea of Hippodromes in the principal Canadian cities, fashioned after the Hippodrome at Cleveland, first appeared feasible to the English theatrical men upon the repudiation of the recently proposed reciprocity plan with the U. S. This indicated a pro-English learning on the part of the Canucks, said the Captain.

The plan had been all mapped out, even to the name of the enterprise, Canadian Hippodromes, Ltd. Ten or more English companies were to circle around the wheel with attractive plays.

But the Captain has found out by this time all about the absence of ready cash for show propositions on this side of the St. Lawrence.

The Hippodrome, London, is operated by Sir Henry Moss. Sir Henry has an English circuit of music halls, mostly named "Empire." He is interested in a few legitimate theatres in the London suburbs.

THREE-ACT GETS OVER.

(Special Cable to VARIETY.)

London, Nov. 29.

Elsie Faye, with Miller and Weston, opened at the Tivoli Monday and are a success. Miss Faye will have to shorten her songs to conform with the time limit in vogue here.

RATS' UNION CONNECTION COMES UP IN "WALK-OUT"

**Striking Musicians and Stage Hands in the Fox Houses
May Involve the Actors. V. M. P. A. Reported
Behind Fox. Rats Silent on Matter.**

At the White Rats headquarters Wednesday, William J. Cooke, in charge of the actor's side of the labor troubles arising through the walk-out at the Academy of Music, Sunday, would make no statement on the course the actors' organization intends taking.

Notwithstanding reports, the Rats Board of Directors is the sole arbiter in affairs of this nature. The Tuesday night meeting, weekly meeting, did not touch upon the subject.

A report was about Wednesday that unless the differences between the Fox theatres and the union men were adjusted before, the C. F. U. at its meeting tonight (Friday) might take some positive step.

Mr. Cooke had just returned from Atlanta Sunday, when the strike at the Academy occurred. Chas C. Shay, president of the stage employees union, was held at New Orleans this week, through labor troubles in that city.

Sunday morning at the Academy of Music where occurs vaudeville on that day only of the week, the Fox management found they would be minus their musicians and stage hands. The musicians declined to work unless Mr. Fox agreed to reinstate the orchestra lately substituted for with piano and drums at the New York Roof.

The Fox people would not consent, whereupon the musicians and stage hands walked out, after threatening to "pull out" the actors from all Fox houses Monday.

Shortly after the affair occurred E. F. Albee, president of the Vaudeville Managers' Protective Association arrived at the Academy. He and Fox consulted, when, it was said, they decided if the union men went through with their threat to call out members of the White Rats Actors' Union from the Fox theatres Monday, the battle would then be taken up by the Association.

Last week at Atlanta, the musicians', stage hands' and actors' unions of the American Federation of Labor entered into a working agreement.

Monday no signs of any undue disturbances among the artists on the Fox bills became manifest. It was reported at the offices of the unions affected the matter had been passed over to the Central Federated Union of New York, which would communicate with the White Rats.

Prior to the trouble at the Academy, that house, with two others of the Fox theatres (City and New York), had been Union houses. The walkout at the Academy and City placed all of the fourteen William Fox Greater New York houses in the non-union division.

UNION TROUBLES SETTLED.

Manchester, N. H., Nov. 29.

The difference between the management of the new Park and the union stage employes and musicians, existing since last March, has been settled.

In the shuffle the unions have a contract extending over a period of five years. The Mechanics has also become a union house.

STOPS RUTH ST. DENIS.

The tour of Ruth St. Denis has been cancelled by the managers of the houses in which she was booked.

Miss St. Denis has not proved a drawing card and they do not feel that she has created sufficient of a sensation in the United houses to warrant a continuance of her tour at \$1,650 or more weekly.

R. ST. ELIA ENGAGED.

Chicago, Nov. 29.

Mrs. A. F. Billington announces the engagement of her daughter, Robbie Gordone, to Riccardo St. Elia. Both are now playing the Orpheum Circuit, Mr. St. Elia in "La Sonambule." Miss Gordone does a statute act.

A HIT ANYWAY.

Kendis & Paley claim that their big song hit "Billy," was only sung by two acts on the big time in New York, one week by each, and that no other two-day performer ever used it in the metropolis.

IS BOND TO BE OR NOT?

Is the BOND to be or not to be, and will Eva Tanguay appear at the Alhambra, New York, next week, without having delivered, is the all absorbing question in vaudeville just now.

When Percy G. Williams negotiated with and for Miss Tanguay through her personal representative, it was understood Eva accepted the New York dates in the Williams houses, \$5,000 in cash would have to be deposited with that manager by the eccentric singer to guarantee the faithful performance of her contracted obligations to him.

Everything has been arranged, the paper is out for Miss Tanguay's appearance at the Alhambra Monday, but up to Wednesday Eva had side-stepped on the deposit. It is said Mr. Williams has the bond drawn up. It provides what shall become of the five if Eva doesn't play the week out in any of his houses.

Miss Tanguay won't arrive in New York until Sunday. She has remarked, so they say, that no money of hers will go on deposit. On the other hand, Mr. Williams is reported as determined that unless the coin is produced according to the original agreement, Miss Tanguay won't open Monday. So the vaudeville world waiteth.

POISONED WITH TOOTH PICK.

Chicago, Nov. 29.

Al. Zimmerman, who worked with Knox Wilson in vaudeville, arrived here from Cincinnati where a doctor told him that he should return home at once, as he had developed gangrene through perforating his gum with a toothpick and could live but a few days. His wife met him at the depot.

THE JOHN FORDS DIVORCED.

Chicago, Nov. 29.

Johnny Ford and Mayme Gehrue were divorced here last week.

PERCENTAGE TIME OFF.

The "percentage" time laid out for Norah Bayes and Jack Norworth in vaudeville is quite apt to be called off, according to report. After scoring at the Colonial upon their return to vaudeville, the couple informed the managers their terms in the future, upon finishing the Williams time, would be thirty per cent. of the gross receipts during the week they headlined.

M. Shea agreed to the deft for Buffalo and Toronto. The act is due to open at the former place Jan. 8. Chase's, Washington, and the Grand Opera House, Pittsburg, "penciled in" Bayes and Norworth for dates, but last week the team didn't equal their Colonial record at the Orpheum, Brooklyn, whereat the out of town managers contracted a dampness around their toes.

It is also said the United Booking Offices, through its working heads, remarked that about \$2,500 would be the limit for Norworth and Bayes or any other act, and the "30 per cent. thing" didn't go. The Majestic, Chicago, date at \$3,000 (price asked by the act) has been rubbed out.

The couple are thinking of getting up a vaudeville road company of their own, it is said, to play one-nighters, and fill in their open time until Jan. 8. This week they are at the Alhambra.

The application for a restraining order, made by Werba & Luescher against their former stars in "Little Miss Fix-It," is up for argument today in the Supreme Court. The firm of managers say Bayes and Norworth when leaving the show took along some play material with them, that they have since employed in the vaudeville act.

MIKE BERNARD AND AMY BUTLER.

The two B's are going to be busy shortly. Immediately after the suspension of partnership relations between Mike Bernard and Willie Weston at Montreal last week, the crack pianist returned to New York, where he arranged with Miss Butler to appear in vaudeville with her. Miss Butler is a well known character comedienne, formerly playing alone.

Mr. Bernard and Miss Butler are now rehearsing.

Willie Weston will appear as a single turn, opening at the Greenpoint next week in a turn written by Vincent Bryan. Pat Casey is booking Mr. Weston.

DAN MASON GETTING UP ACT.

Chicago, Nov. 29.

Dan Mason, the former star of "You and I," is here, engaging people for a vaudeville act.

TWO DAILY AT HOBOKEN.

The Gaiety, Hoboken, now harboring stock, will be turned into two-a-day vaudeville house Dec. 4, when the house will open with eight acts.

Milton Herschfield, largely interested in the Prudential Vaudeville Exchange, is the lessee of the Gaiety.

The theatre will be booked by the Prudential Exchange.



EUGENE WEST.

Leading man in the vaudeville version of the famous play, "THE NINETY AND NINE" at the Colonial theatre, New York, next week (Dec. 4). Mr. West recently scored heavily in "JUDY O'HARA" and is one of the most versatile young leading men on the boards. He has often appeared in vaudeville with Catherine Henry and other artists, and is one of the few legitimate players who understands vaudeville and its requirements.

DROPPING "TEN PER CENTERS."

Chicago, Nov. 29.

Earl J. Cox, the Madison street booking agent, has finally yielded to the persuasive demands of the White Rats Actors' Union and last Thursday signed an agreement with the Union whereby he is to book nothing but White Rat acts and is to use only the Illinois State form of contract.

An interesting clause in the agreement is the pledge to bar ten per cent. agents from his offices and to have no booking transactions with them.

In view of the fact that the Cox offices have heretofore been one of the greatest strongholds of the "ten per centers," this new policy is calculated to cause a consternation in their ranks.

SOME SEND OFF.

The Vaudeville Comedy Club received a running start for its long lease of the new home at 107 West 44th street last Saturday night, when the formal housewarming occurred. Jos. M. Schenck did a lot of the warming up.

A big crowd gathered, and hung around the premises until late Sunday, securing a fresh start on the warming up process Sunday evening. Some may be there yet. Mr. Schenck left early in the morning. It was a great old night. Joe was right in the middle of it all the time (and he had company).

The club house is a dandy, and the new grill a beauty. It looked so good all over no one wanted to leave.

About 450 congratulatory messages were received. Mrs. Gene Hughes was the only wife of a member to remember the opening.

BRINGS ANOTHER SUIT.

Alleging breach of contract, Lydia Lopoukova, through her personal manager, Joseph Mandelkern, brought suit this week against the Max Rabinoff Enterprises (Inc.), for \$6,500. This is the second suit filed against her former manager within a week.

Rabinoff claims he will have nothing more to do with Mandelkern in any way but that if the danseuse can be brought into the Russian fold without Mandelkern's say so in the matter, well and good. Rabinoff says managing a Russian ballet is no bed of roses, but with Mandelkern, it is a couch of thorns.

ROBINSON CIRCUS SOLD.

Cincinnati, Nov. 29.

The Dan Robinson circus was sold here at auction. One of the principal buyers was John Robinson, who got five lions for \$2,300. He also paid \$1,300 for five leopards. Sixteen sleepers, box and flat cars brought \$9,000. One llama sold for \$155. Sacred cows sold from \$10 to \$35. High school horses averaged \$250. One elephant named "Lillie" brought \$500 and a baby elephant was sold for \$500.

Robinson put \$150,000 in the circus, which was bought about a month ago by some horse dealers in New York from a receiver for \$28,000. The auction realized about \$32,000.

* Get talked about
Advertise in VARIETY.

SHEA & SHAY IN ALLENTOWN.

Allentown, Pa., Nov. 29.

By accepting the No-Flaw theatre here and booking in acts from New York that have been placed on a "blacklist" by Loew and Fox, the Shea & Shay agency of New York has bucked up against a new proposition as their "two-a-day" shows here become out and out opposition to the Wilmer & Vincent local vaudeville house, Orpheum, booked by the United Booking Offices. The No-Flaw's capacity is 1,600.

NEW LUMBERG OPEN.

Utica, Nov. 29.

The Lumberg opened Monday night for its first public gathering. The house plays vaudeville supplied by the Loew Circuit. Its policy is two shows daily. Jos. M. Schenck, general booking manager for Loew, was here for the occasion.

The house seats about 2,100. It is playing a \$1,100 bill. Commencing Monday, the Lumberg will try the two-a-day policy for a full week. It is now splitting with the Lyceum, Troy.

BUYS \$330,000 SITE.

Portland, Ore., Nov. 29.

Sullivan & Conidine have closed a deal in this city for their new theatre site at Seventh and Yamhill streets. The consideration was \$330,000.

STEWART AND ALEXANDRIA.

(From Cincinnati Commercial-Tribune, September 19, 1911.)

TOOK THEIR SKETCH FROM REAL LIFE AND CHARACTERS.

There is more or less reality in the sketch that is being presented this week at Keith's by the Misses Rowenna Stewart and Gladys Alexandria, entitled "Broadway Love." Each young lady takes the character of a chorus girl, the one assuming the guardianship of the other, giving her the benefit of her own experience by some sound advice.

It develops that the younger of the two is in love with Jack, who has been winning and dining her, and she has received a proposal of marriage from him. The climax of the story is the discovery by the elder girl that this same Jack was her husband, who had deserted her. That is the thread of the tale, upon which is based a very clever comedy sketch that contains a tinge or two of pathos, and which is very pleasingly presented by the Misses Stewart and Alexandria. The real life story is as follows:

Miss Stewart and Miss Alexandria are the daughters of old-fashioned, wealthy Vermont families, who were adjoining neighbors for generations. They were companions in childhood, went to school together and were in the same class at Lorella Academy. Both being talented and possessed of a longing for the stage, they had but little trouble in overcoming parental objections, and one year ago made their debut in high-class vaudeville.

(Pictures of the Misses Stewart and Alexandria are on VARIETY's cover of this issue.)

KEITH INTENDS BUILDING?

Syracuse, N. Y., Nov. 29.

It seems very probable B. F. Keith will build in this city after all. He has held the best site in town for that purpose some time now.

The theatrical situation here not adjusting itself to the pleasure of vaudeville's King Pin, arrangements have been entered into for the erection of the theatre first proposed by Mr. Keith some time ago. He now plays his shows at the Grand Opera House, under percentage splitting terms with the Shuberts.

DECATUR OPEN SUNDAYS.

Chicago, Nov. 29.

For the first time in the history of Decatur, Ill., vaudeville theatres were open there Sunday, with the regular week-day show given.

It resulted in packed houses, without interference by local authorities, though the church element is vigorously opposing the move.

NEW PARAGON PARK.

Boston, Nov. 29.

Paragon Park, one of the largest amusement resorts, and in which thousands of dollars was invested, received its baptism of fire last Thursday when flames nearly cleaned out the place. Three acres of ground was swept by the flames and the damage is estimated at \$100,000. The loss is fully covered by insurance. Plans are already made for rebuilding.

Starting at the main gate, the flames devoured "The Temple of Mirth," containing the "Carousal"; Wolf & Walker's moving picture house; two soda stands; Emerson's dance hall, which takes in the "Johnstown Flood building"; Will Hill's vaudeville house; the photograph gallery; the "Japanese Village," and the knick-knack store.

"KID HAMLET'S" RIGHTS.

A fight over the rights to "Kid Hamlet" seems imminent. Albert Hall is advertising the piece as his property while James Leonard, who first appeared in it and is now working with Richard Anderson in "When Caesar C's Her," claims Hall has no rights to the act.

LEFT AFTER MATINEE.

Chicago, Nov. 29.

Kimberly and Hodkins opened at the Majestic Monday afternoon, but for some reason or other left the bill after the initial performance, replaced by Guerro and Carmen. Kimberly and Hodkins are routed from the New York end until next March. This was their first appearance in the west.

It is understood a difference of opinion between the act and someone around the house caused the quick change.

VAUDEVILLE "HONEYMOON."

"A Quiet Honeymoon," a tabloid version of "The Bachelors' Honeymoon," with Robert LeSuer, Harry Horn, Forrest Seabury, Lillian Nieder and Sarah Kyle, will be given its first vaudeville presentment a week from next Monday at the 125th Street theatre. Jack Cahn is behind the piece.

LIMITING LONDON LICENSES.

(Special Cable to VARIETY.)

London, Nov. 29.

The County Council has agreed to grant double licenses to all places of amusement where no drinks are sold. This stops the prosecution of all halls for presenting stage plays, but bars all places already selling drinks from getting a double license.

The only halls in London where drinks are not sold are the Coliseum and Hippodrome. These will be the only two music halls where large dramatic productions will be permitted hereafter.

By the terms of the law no place where drinks are sold is permitted to present on its stage a sketch running over thirty minutes or having over six speaking parts.

CURE DOES ROSE GOOD.

(Special Cable to VARIETY.)

London, Nov. 29.

Julian Rose, who returned from Wiesbaden recently where he had been undergoing the "cure," is an enormous hit at the Oxford, and has been booked for twenty weeks in the Syndicate halls.

"SLUM ANGEL" NOT SO GOOD.

(Special Cable to VARIETY.)

London, Nov. 29.

Seymour Hicks and Ellaline Terriss in a sketch entitled "The Slum Angel," are at the Coliseum this week. It is a story of London poverty, but is regarded as very poor material. The finish, however, went very big. Hicks has a good comedy role.

BIRD MILLMAN A HIT.

(Special Cable to VARIETY.)

London, Nov. 29.

The Bird Millman Trio opened at the Palace Monday evening and registered a substantial hit.

MOLLIE WILLIAMS STARRED.

According to report, "Mollie Williams and Her Bohemian Girls" will be the new title next season for the present "Queens of Bohemia" show of Max Splegl's. Mr. Splegl has placed Miss Williams under contract, pending the expiration of her present contract at the ending of this season with Bob Manchester.

Vaudeville offers for Miss Williams in the sketch she now plays in, "The Cracker Jacks" are said to have been declined by her, due to the Splegl contract.

INMAN ASKS FOR DIVORCE.

Chicago, Nov. 29.

Billy Inman commenced an action calling for a divorce from his present wife Lyda Carlisle, while in Chicago two weeks ago with the Reeves' "Beauty Show." Miss Carlisle is a professional and was formerly the wife of Maurice Jacobs, of Butler, Jacobs & Lowery. She divorced Jacobs while playing with his own company "The Cherry Blossoms" here two years ago. It is rumored the pair have become reconciled and may remarry provided the Inman nuptials can be done away with.

TAKING WHAT'S GIVEN THEM MAKING MUSIC MEN COMPLAIN

Copyright Law Not Working Out Satisfactorily for the Publishers as Against the Phonograph Companies. Access to Books Denied Through Intricate Contracts, Full of "Jokers."

The copyright law as amended on behalf of the music publishers for protection and revenue from the phonograph companies has not worked out to the end sought by the music men.

It is fifteen months since the amended copyright law went into effect. One publisher stated this week that since then he has received but \$300 royalty upon his canned music, and was powerless under the contract signed to ascertain whether this was the correct amount due him.

The Victor, Columbia and Edison companies about control the phonograph business. When the copyright law went into effect, they entered into written agreements with the music publishers. These agreements, the publishers allege, controverted the provisions of the law, which expressly gives the publisher the right of examining the phonograph concerns' books.

Many clauses were inserted, say the publishers, and now they must have the courts pass upon the contracts to find out where they stand. A test case is expected to be commenced shortly against the record people.

Prior to 1909 the record concerns were permitted to use any songs they saw fit without payment of any royalty to the copyright owners.

None of the music publishers will consent to be quoted, but they as a rule express much dissatisfaction, and it is reflected in the writers of songs, although the latter in the main assigned all phonograph royalty rights to the publishers upon turning over the numbers to them.

NEW EASTERN HOUSE.

Detroit, Nov. 29.

Having selected a definite site to take the place of the present Gayety theatre, the Columbia Amusement Co. (Eastern Burlesque Wheel) of New York will start work on the new house early in the spring, the same to be completed by the fall of 1912.

The old Gayety is considered too ancient, inefficient and inadequate to meet present demands. The new house will be at Bates and Cadillac square, one block from the Hotel Ponchartrain, an excellent location.

"THE MAJESTICS" FINISH.

Philadelphia, Nov. 29.

"The Majestics" came to an inglorious finish at the Casino Saturday night. The show closed to permit Max Spiegel's "Winning Widows" to take up its route on the Eastern Wheel.

Friday an attachment was served by a New York shoe firm. The scenery and costumes are held here at the Casino. It is said the members of the company received their salaries in full.

Fred Ireland, the principal man of

the troupe, is going into vaudeville under the direction of Joe Wood with an act named "Frederick Ireland and His Six Sassy Singles." The turn will open Dec. 11 at the Keystone, Philadelphia.

HELPING "BEHMAN SHOW."

Lon Hascall was transferred this week from the "Ben Welch Burlesquers" to "The Behman Show," and commissioned by Jack Singer to make any changes he saw fit in the running of "The Girl From Rector's" now being used in "The Behman Show" in the burlesque form.

Pat Carney replaces Hascall with the Welch organization.

SPECIAL WHEEL ATTRACTION.

The Eastern Burlesque Wheel has secured Berzac's Animals for ten weeks as special attraction with its shows. The engagement commences next week. At the conclusion of it, Mr. Berzac, who arrived from London last Friday, will be about due to join one of the Ringling circuses again.

Keith Wakeman is playing the late Marie Booth Russell roles in the repertoire of the Robert Mantell company.

Helen Lehman left for Chicago this week to book acts and also to get a divorce.

Nat Milo (Milo and Barrow) and Ruth Rainbow (Rainbow Sisters) were married Nov. 25 in New York.



ANN MURDOCK

One of the youngest and prettiest leading women in the country, whose splendid work in Henry W. Savage's "EXCUSE ME" is causing comment in Chicago.

BILL DOCKSTADER'S WEEK.

Wilmington, Del., Nov. 29.

Next week is Bill Dockstader's Week here, the anniversary of the day and date nineteen years ago when Bill blew into Wilmington, and New York lost one of the theatrical world's greatest showmen.

It will mark also the eighth year Mr. Dockstader has been piloting the destinies of the Garrick theatre (Dockstader's), with vaudeville. Through the able direction of the veteran, Wilmington has probably seen more new vaudeville turns than could have been viewed in the same period in any vaudeville house on the map.

It was through this policy, still continued by the manager, of always presenting novelties for his patrons (and in nine cases out of ten Bill got 'em before the big city), that he built the Garrick up into the excellent rank it occupies among vaudevillians. The class and culture of the audiences Mr. Dockstader attracts to his theatre has brought renown to it in vaudeville. When a new act is to be presented the booking agents are asked to secure Wilmington for it, in order that the value before a house full may be properly gauged.

William L. Dockstader is a very popular man, in and out of this town. His off hand rapid fire retorts, always humorous, usually keeps a crowd collected around him, when they can get him talking. He started in the show business Christmas Day, 1875, playing a "Dutchman," along with Frank Frayne and Si Slocum, at the Grand Opera House, Pittsburgh. In 1888, Mr. Dockstader and the late Charles Dockstader were together.

Bill Dockstader knows the show business backwards. But he likes Wilmington, and that liking is what has held him here for nineteen years, establishing himself so firmly that "opposition" during the time has never been able to survive, as many have discovered to their cost.

Now the field is clear for Bill. Even the stock stopped last week, so to decorously celebrate the anniversary and other things, next week the Garrick is going to see twelve acts, which means "some show" when booked by Bill.

Mr. Dockstader says he has never, during his career as a manager, "closed an act," "although," he remarked, "I have often shut the door so I wouldn't have to see one."

OUT OF "THE BELLES."

Ray Montgomery and the Healey Sisters are no longer with Counihan & Shannon's Western Burlesque Wheel show. "The Queens Of The Folies Bergere." Wood and Meadows fill their places.

Other changes will be made before the show makes its first New York appearance of the season.

Emily Lytton, formerly of Hayes and Lytton, will enter vaudeville soon in a sketch by Edgar Seldon.

They're off! Bissett and Scott departed Wednesday to open at the Victoria Palace, London, Dec. 11.

MADE FALSE AFFIDAVITS.

Judge Greenbaum in the Supreme Court, Monday, handed down the following opinion, overruling a demurrer set up by the Technical Press, of New York, to the complaint served upon behalf of VARIETY in a damage suit against the printing concern and Samuel Rosenthal:

This is a demurrer to the amended complaint upon the ground of insufficiency. The action is for malicious prosecution and alleges two causes of action.

In the first it is alleged, in substance, that the defendant, Rosenthal, the president of the defendant, the Technical Press, a domestic corporation, on the 19th day of June, 1910, made and swore to an affidavit in which he falsely averred that the plaintiff intended to assign his business and property to a stock company for the purpose of avoiding payment of the debts owing by him to the Technical Press, and that he, said Rosenthal, verily believed that the plaintiff intended to cheat and defraud the defendant, the Technical Press, out of the payment of such indebtedness.

It is then alleged that thereafter the defendant, the Technical Press, commenced an action against the plaintiff in the Supreme Court of the County of New York, and applied for and procured a warrant of attachment against the property of the plaintiff, having presented in support thereof the affidavit referred to that, by virtue of said warrant, the sheriff levied upon and took possession of the property of the plaintiff; that, thereupon the plaintiff moved to vacate such attachment and, from an order denying such motion, he appealed to the Appellate Division of the Supreme Court, where the order was reversed and the attachment vacated upon the ground alleged in the complaint that "plaintiff did not make the statements attributed to him by said Rosenthal, and that there was no evidence that plaintiff intended to assign or dispose of his property with the intention of defrauding his creditors."

The complaint further states that such acts were done and statements made by the defendants maliciously and without probable cause, and alleges general and special damage suffered by the plaintiff by reason thereof.

The allegations in the second cause of action are similar in character to those pleaded in the first.

Under the facts alleged it may be assumed the affidavits were made by the defendant, Rosenthal, in the course of and within scope of his duties as president of the defendant corporation and his acts must therefore be deemed its acts.

By demurring the defendant must be deemed to admit the falsity of the affidavits, and from such admission it may be assumed that the statements contained in such affidavits were not made by nor the alleged conversations had with the plaintiff, but were mere inventions made for the purpose of securing the attachment.

The attachment must, for the purpose of the demurrer, be considered as having been obtained upon false and perjurious affidavits made by the president of the defendant corporation while acting for it and within the scope of his duties.

I am of opinion that the proceedings resulting from the issuance of the warrants of attachment and the subsequent orders denying the several motions to vacate such warrants constitute merely prima facie as distinguished from conclusive evidence of probable cause, and may be rebutted by any competent testimony tending to establish that there was no probable cause in fact for the prosecution.

This is unlike a proceeding resulting in a final determination upon the merits, where the witnesses are called and examined and full opportunity to cross-examine exists, and where the rule is that the judgment rendered or adjudication made therein is conclusive evidence of probable cause in the absence of proof of fraud, perjury or other undue means practiced by the defendant.

Again, assuming that the proceedings resulting in the denial of the motion to vacate the attachments constituted conclusive evidence of probable cause in the absence of undue means practiced by the defendant, I am of opinion that, as there are sufficient facts stated in the complaint which, if established upon the trial, would justify a finding of the jury that the warrants of attachment were secured by perjury committed by the defendant, Rosenthal there is sufficient to destroy the otherwise conclusive effect of the orders denying such motions.

Demurrers overruled, with costs.

Harry Houdini has sufficiently recovered from the bursting of a blood vessel to play Columbus next week.

Arthur C. Pell refutes the report that he has withdrawn from "The Balkan Princess" company.

Laura Campbell, a dramatic soprano, is in vaudeville with a singing act.

"SKIGIE" LIKES ROSE STAHL AND ALSO "MAGGIE PEPPER"

VARIETY'S Young Reviewer Says It's the Best Show of the Year. Thinks Hebrew Drummers Must Make Shop Girls Laugh. Hattie Murphy "Gets Off Some Good Stuff."



SKIGIE.

I think that Rose Stahl in "Maggie Pepper" is the best show I have seen this year. Miss Stahl has a very good company. In the first act the scene takes place in the stock room of Holbrook & Co.'s store. The old buyer has left and every body thinks Maggie Pepper is going to get the job. She has been

in the store ten years, and, of course, that is a pretty long time, so everybody thinks that she is entitled to the position left by the old buyer leaving.

But it seems that Mr. Hargen the store manager thinks differently. So when his niece, Ethel Hargen, comes up from the suiting department with a complaint against Miss Pepper, there is a little row and after a while Mr. Hargen tells her she cannot have the position that is left vacant.

In the meantime Maggie stays in the stock room and a tall good looking fellow comes in with a high hat and a cane, and Maggie thinks he is looking for a job. So they have a long talk and finally she tells him what she would do if she got the position of buyer.

After she gets all through he leaves her and giving her his card, he goes out with Ethel Hargen who had come in a little while before. After he has gone she looks at the card and sees it is Joseph Holbrook. Then she asks Hattie Murphy if she said anything and Hattie says "My God Maggie Pepper" and the way she says it is very funny.

Then after a while she gets a little letter saying that she was fired. Just then Joe Holbrook comes in, and he wants to know where she is going. She tells him that she has been fired. She wants to know if the letter she got was one he had just dictated to his stenographer. And he says he never wrote a letter like that at all. Then Mr. Hargen comes in.

And in the meantime Maggie has had her own family troubles. Her sister-in-law is a shop lifter and she has been caught. And she comes up stairs and tells Maggie to say she had been there all the time. So when Mrs. Thatcher, (the store detective) comes up from the fur department she accuses Ada Darkin (Maggie's sister-in-law) of stealing a bunch of stuff. Ada Darkin has a girl about fourteen with her and it turns out to be the little girl Maggie brought up when she was a little baby. Ada Darkin is her mother but her husband died and Maggie took care of the

baby. So when Mrs. Thatcher gets ready to take Mrs. Darkin to the police station she is going to take the little girl with her but Maggie asks her not to, so after thinking it over for a minute she lets her stay. After she is gone Maggie tells the little girl who she is. And the little girl says that they call her Zasa. Maggie tells her that her name is Margy, and she tells the little girl that she is fourteen years old. And Zasa thought she was seventeen.

Then after that Joe Holbrook comes in and says he has decided that his first business move for Holbrook & Co. was to give Maggie Pepper the position as buyer for the suit department. Then he goes out with Mr. Hargen and his niece. And Maggie Pepper says that she knew he wasn't a floor walker. And the first act is over.

The second act is in the office of Maggie Pepper. And the business has picked up wonderfully. But gossip is going around connecting Maggie's name with Joe Holbrook's. Mrs. Thatcher had gotten Ada Darkin pardoned and Jim Darkin was blackmailing Maggie for money. The girl Mr. Holbrook was engaged to comes to the store and demands that Maggie be discharged. And Mr. Hargen makes it so disagreeable, Maggie leaves the store.

The third act is Maggie in her home. She is preparing to go to Europe for a new firm that she is working for. And Ada Darkin comes in, and she tells Maggie that she is going to leave Jim Darkin. Maggie says that if she does she will take her to Europe with her.

After Ada goes out the bell rings and Mr. Holbrook comes in with a quiet little bun on. And he says that he wants to marry Maggie. He also tells her that he has broken the engagement with Mr. Hargen's niece.

All of a sudden Ada Darkin comes in and says that Jim Darkin is following her, and Maggie says to Mr. Holbrook that he must go. But Mr. Holbrook says that if he was to go some harm would come to the women so he stays. Maggie puts him in her bedroom and closes the doors.

She opens the door and Jim Darkin comes in and wants his wife and child. Maggie has an argument with him and he gets rough, so Mr. Holbrook taps on the window so he can get out. Jim hears the tap and opens the doors and you hear a little struggle, then a pistol shot. And Maggie looks in the room and tells Ada to get the doctor.

The curtain drops for a minute and a half which in that time ten days are supposed to elapse. Holbrook is recovering from the wound, and the outside world thinks he is dead and that he committed suicide. Mr. Hargen has offered a thousand dollars for the recovery of the body. And Holbrook thinks that it is a great joke.

Detectives are watching the house because Darkin is wanted for murder in the west. Detectives come in through the window and search the house, and find Mr. Holbrook instead of Jim Darkin. The detective hopes to get the reward but Mrs. Thatcher had been there earlier in the day and

(Miss) Billie Burke recently wrote an article on the colors a red head should and shouldn't wear. Miss Burke says a red head shouldn't wear brown. As a regular red head myself and brown my one best color, I have doubts if Miss Burke's Titian tresses started to grow up in that shade.

At last we have had the pleasure of seeing Alice Lloyd play a speaking part, and she is delightful. Miss Lloyd as usual is charmingly gowned. In the first act of "Little Miss Fix-It" at the Grand a pale blue taffeta is worn. The skirt has three small lace flounces set six inches apart. Each flounce is edged with tiny pink rosebuds. The bodice, a very short waisted affair, is also trimmed in lace and rosebuds. A bonnet to match is a striking reproduction of a coal scuttle. In the second act two changes are made by Miss Lloyd, not including the costumes worn for her specialty. The first is a beautiful gown of palest pink satin, one which is a skirt of the same shade in chiffon, edged in old blue and sparkling with crystals. A meline band, having an immense bow at the side is worn as a head dress. This was especially becoming. The prettiest frock of all is a white satin covered in a navy and light blue chiffon. One side is navy, the other pale blue. The entire gown is banded in braid and fringe of crystals.

Oh, my, but I should have liked to have been there. I hear Valeska Suratt and Marguerite MacDonald had a run-in the other day in the Long Acre building. It started in Percy G. Williams' office, where Miss MacDonald is employed. Then it moved to Phil Nash's room, I'm told. What I heard about it was this: Miss Suratt called to see Mr. Williams. She asked for

Maggie had given her a hint. And so she fooled the man detective. Mr. Hargen calls to see Maggie to find out about Mr. Holbrook and to take him home to his niece. But Mr. Holbrook says that he is going to marry Maggie Pepper. So Maggie Pepper's troubles are all over.

I think that Rose Stahl is fine and she says a lot of funny things in the show.

Mr. Frederick Truesdell as Mr. Holbrook is very good, and the "drunk" he does is the best I have seen this year or any other time.

Hattie Murphy is very good also, and she gets off some good stuff.

Mrs. Thatcher is also very good. Lee Kohlmar plays the part of a Hebrew drummer (traveling salesman) and everybody says he is true to life. I have never met a drummer but if they are all as funny as he is the girls in the stores must have a great many laughs.

On the stage Mr. Kohlmar is very fat but on the street he is much thinner.

I have seen "Maggie Pepper" three times, and I liked it better each time.

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY.

everyone in the office (upon finding Mr. Williams was out) excepting Miss MacDonald. She spoke to Miss MacDonald as though she were only the assistant to the office boy instead of the private secretary to the boss. (I really don't believe Miss Suratt did know the official station Marguerite occupies.) Anyway the steam radiator commenced to feel the change in the weather, and Miss Suratt stopped into Mr. Nash's office on the way out to ask who "that person" was. In some mysterious way Marguerite got the question right on the fly, it seems, for before Valeska could leave to keep her appointment with the elevator, Miss MacDonald was there. Well, girls, you know Marguerite! They say she tried to push all her thoughts into one sentence. Then Marguerite hung around the office for a minute or so waiting for anyone else to get in on it. No one tried. I heard Miss MacDonald made a very strong, although very much one-sided argument in reproaching Miss Suratt. I called up the theatre where Miss Suratt is playing upon hearing the story, and the show was going on just the same. We girls do stick up for our rights, don't we, but I think Mr. Williams might, just to save Miss MacDonald's nerves, if nothing else, have a little sign reading "private secretary" attached to her desk. It would prevent a repetition of such leakage of language again in the future, maybe.

Mabel McCane, the new partner of Joe Howard at the Colonial, is a pretty miss of the brunette type. For her opening song Miss McCane wears a Quaker meeting costume in grey. A change is made to an elaborate lace and chiffon dress. The Quaker dress was the more becoming.

During a discussion between managers recently anent the barring of critics, one remarked he would like to bar the wife of one of the best known reviewers. He found, he said, that whenever the critic was accompanied by his "better half" the show came in for an unmerciful scorching and that when the hen-pecked individual managed to come alone or with a friend the reverse was the case.

\$64—AUTHOR'S ROYALTY, 12½%.

Philadelphia, Nov. 29.

Sixty-four dollars poured into the treasurer's hands at Carlisle, Pa., when "The Witching Hour" appeared in that college town for one performance.

Augustus Thomas wrote the piece. His royalty percentage is 12½% of the gross.

Winifred Green has joined Hurling & Seamon's "Ginger Girls," to take the soubret role.

Elsie Durand is laid up with a severe cold and was compelled to cancel Wilmington for next week.

LOOKING INTO VIOLATIONS.

A report leaked out this week about the Commissioner of Accounts in New York and some pretty stiff work he has cut out for himself during the next few weeks regarding violations of small time theatres around the city.

The violations are reported first to the building commissioner's office. The Commissioner of Accounts goes over them after the building commissioner is through. It is said that after visiting a few of the small time houses the accounts office is going to go over all again, thoroughly. Rumor has it the Commissioner of Accounts is dissatisfied with the way in which violations were passed upon.

PUTTING IN MUSICAL COMEDY.

New Orleans, Nov. 29.

The Lee Musical Comedy Co., a western organization, commences an indefinite engagement at the Green-wall Dec. 10, supplanting the present vaudeville.

ELMIRA "SPLITTING."

Elmira, N. Y., Nov. 29.

The recently built Colonial, which opened as a two-a-day vaudeville theatre, and shortly after switched the policy to three shows daily, has now changed hands.

Pratt & Ben Demark, who have the Majestic, leased the Colonial last week, and will continue the present "small time" policy, "splitting the week" with the Burtis, Auburn, N. Y., both booked by the Family Department of the United Offices. The change goes into operation Dec. 4.

New Castle, Pa., Nov. 29.

M. J. Gibbons' new Nixon here, the opening of which with vaudeville was delayed through a flood in the village, will now start Dec. 4 with shows taken from the Family Department, U. B. O.

The Family Department of the United Booking Offices has a couple of more houses on its books.

The new Broad Street at Pittston, Mass., starts Dec. 11. The Majestic, Johnstown, added a few vaudeville acts to its picture show, commencing with Monday of this week.

RIVERSIDE OPENING POSTPONED.

The announced opening of William Fox's new Riverside theatre at Broadway and 96th street has been postponed indefinitely, and will not again be set until the contractors assure Mr. Fox the house is in readiness to remain open for a preliminary week, to allow inspection by the neighborhood's residents. This is the customary procedure of the Fox Circuit when starting a new house.

Not deeming the Riverside in fit condition to stand inspection Thanksgiving, Mr. Fox called all bets off, besides telling the contractors what he thought of them.

Monday night at the opening of "Little Boy Blue" at the Lyric, Henry W. Savage sat in an upper box with his stenographer by his side dictating memos to his amanuensis throughout the performance.

GANE ALL RIGHT.

It seems to be mutually understood between the William Gane and the larger "small time" circuits that his Manhattan theatre, at Broadway and 31st street, will not be "blacklisted." Through Mr. Gane calling upon the Shea & Shay firm last week, the report spread he would book with that office. Later in the week Mr. Gane denied it, saying he will secure his bills independently. At the Loew offices, Jos. M. Schenck stated that notwithstanding the Manhattan was in such close proximity to the new Loew Greely Square at Sixth avenue and 30th street, the Loew offices were kindly disposed to Mr. Gane, without any thought of blacklisting his theatre or the act which might appear there.

GIVING FREE TIPS.

Frederic Leopold, of the Nixon-Nirdlinger Vaudeville agency in Philadelphia, has issued a neatly printed poster entitled "Temperament." It reads as follows:

We know that our audiences are hard and cold, and do not doubt that you "killed" them elsewhere, but this is the only kind of audience that we can get, so forgive us.

We realize that if you were on another spot on the bill you would be a knockout, but do your best and you will be paid Saturday night just the same.

Of course the orchestra "crabbed" your act. We know that they are rotten, but, confidentially, we cannot hire anyone for the orchestra, but a lot of musicians.

As a favor, don't mention to the piano player about the cue he lost, he used to be a champion billiard player.

If the audience does not applaud when you ask for it, wave an American flag, we are so patriotic.

We would advise the artists to delay telling each other how good they are until after the first performance. Our audiences are so peculiar.

If the applause does not occur where you expect it, be real sarcastic. If they take offense and stay away it serves them right.

To avoid heartaches over the distribution of dressing rooms we are considering abolishing them and dressing in the barn.

Crowding each other out of the spotlight and taking each others' bouquets is considered bad form in this theatre.

Of course we know that you "raised them out of their seats" on the Big Time, but remember that our folks don't know a "knockout" when they see one. They even laughed at Harry Lauder, an' you didn't see nothin' funny in that gink's act.

BUILDING IN ELMIRA.

Elmira, N. Y., Nov. 29.

Announcement is made that Charles Steinfeld of East Liverpool, O., will construct a new \$30,000 picture theatre here at Market and Baldwin streets.

STUDENTS START RIOT.

Champaign, Ill., Nov. 29.

In the neighborhood of 400 students of the University of Illinois, started on a rampage in Champaign last Saturday after a foot ball mass meeting and started in to terrorize the management and patrons of the Orpheum vaudeville theatre by attempting to set the structure on fire by lighting a bonfire underneath the floor of the house.

A hand to hand conflict between the rioters, and the theatre attaches and local police occurred, in which the former were decisively repulsed. The doors of the playhouse were damaged and several of the windows were broken by flying pieces of stones and bricks. The trouble arose over the refusal of the theatre management to grant the students free admission to the show.

"POP" INSTEAD OF STOCK.

Pawtucket, Nov. 29.

The stock company which has played at the Bijou theatre the past summer and fall will close tonight as the result of poor business. It is reported vaudeville will supplant it. The house is controlled by Charles Lovenberg, manager of the Keith's, Providence. He also controls Music Hall, another Pawtucket "pop" vaudeville house.

TWO CHANGES INTO "DARK."

New Orleans, Nov. 29.

The Colonial (formerly the Winter Garden) closed Sunday night. "Pop" vaudeville was the policy for several weeks, but bad business caused the management to put in kinemacolor pictures of the coronation. The "natural color" films did not draw crowds of profit-making proportions. Ben Kahn, lessee, has decided to put up the bars.

It is rumored a musical comedy company will be placed at the Colonial shortly by B. F. Brennan.

SAM HARRIS OUT OF "WIGWAM."

San Francisco, Nov. 29.

At a meeting of the Wigwam Amusement Co., Sam Harris, for many years general manager of the corporation, was succeeded by J. Bauer, who immediately switched the booking to Bert Levey. The Wigwam plays eight acts, six of them circuit and the other two recruited from local talent, with admission price ten cents.

THIEF A RESTRICTED FILM.

Boston, Nov. 29.

Harry Redmond, formerly assistant manager of the Premier, a picture house on Washington street, is under indictment by the Superior Court for the alleged larceny of \$550 from the theatre safe.

His experiences read like a restricted film. He returned to the theatre to give himself up, so he said, after looting the safe on the night of Oct. 3. After taking the money he went down South. When in Jacksonville he met a woman, so he claims, who trimmed him good and plenty.

Tired and hungry, and with but a few dollars left, he made his way back to Boston. When he walked into the manager's office at the Premier, the attaches of the house thought that they were looking at a ghost. While Redmond was pleading his case with the management and promising restitution a call was sent for the police. Judge Sanderson heard the case the next day. He held Redmond in \$1,000 for a continued hearing. Redmond pleaded guilty.

N. & Z. LEASE.

Harrisburg, Pa., Nov. 29.

Nixon & Zimmerman have leased the Chestnut street Hall and will add it to their vaudeville circuit. The house will hereafter be known as the Chestnut St. theatre.

EPHY ON THE OVERLAND.

Wednesday night M. S. Epstein, the Mark-Brock representative left the Loew office for ten days of travel over his "Overland" circuit.

STAGE ASPIRANT A SUICIDE.

Alice Tristram, an English vaudeville artist and the protege of Mr. and Mrs. Harry Lauder, committed suicide by drinking carbolic acid Sunday. She was driven to self destruction by the disappointment of failure to gain the approval of the audience at the New York Roof during a professional "try-out" Friday night. She died in the Casino on the Golf Link at Van Courtland park.

Miss Tristram had been in this country three months. Harry Lauder had seen her in England and, thinking that she would be successful on this side, paid her passage. She had had a great deal of discouragement in her search for an engagement. Ed. F. Kealey secured the "try-out" for her and she was to have begun last Monday on bookings in the suburban "small time."

Miss Tristram was extremely nervous at her afternoon performance Friday at the Roof, and had nerved herself with a stimulant. She got through the afternoon show nicely and received applause on making her exit. The evening bill included a series of "amateur night" acts, and the audience was in a bolsterous humor when she came on. Her first two songs went well enough, but later the audience began to clap in unison as is the festive habit of "amateur night" attendants.

Miss Tristram became frightened at the unaccustomed demonstration and fied hysterically to the wings. She is supposed to have wandered about Saturday and in a frenzy of discouragement taken her life.

There has been an investigation in the Tristram suicide to discover if the girl swallowed carbolic acid through a practical joke having been perpetrated by someone of the party she was with.

Another "amateur night" incident happened recently at the Olympic. A girl amateur was practically driven from the stage by "kidding." The manager found her weeping hysterically in the wings and spoke to her. He found that she was in extreme want and had hoped to secure a few bits of change. He addressed the audience, told of the little tragedy behind the scenes and asked that the girl be given another chance. She came back and when she bowed her thanks there was \$18 scattered behind the footlights at her feet.

ONLY FOR COLOR.

Evansville, Nov. 29.

Shelby McFarland, an enterprising colored man of this city is converting the building at 518 Fourth street into a theatre in which he will offer vaudeville and pictures to colored people exclusively. The house is scheduled to open Dec. 11.

BUILDING BIDS TAKEN.

Bids will be taken about Dec. 1 by Engineer James P. Whiskeman for the one-story theatre to be erected by James A. Earle, Jr., and James F. Sullivan of Philadelphia at Fifth Av. and 106th street. The house will cost \$40,000.

BILLS NEXT WEEK (Dec. 4)

In Vaudeville Theatres, Playing Two Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

NEW YORK

COLONIAL
"The Ninety & Nue"
William Courtleigh & Co.
Ida Fuller
Belle Blanche
Hoey & Lee
Temple Quartet
Kitamura Japs
Harvey De Vora
Fred St. Onge
Troupe

ALHAMBRA
Eva Tanguay
Homer Lind & Co.
Laddie Cliff
Lind
Barnes & Crawford
Arthur Deagon
Reba & Inez Kaufman
Frank Spisall & Co.
Paul La Croix

BRONX
Bayes & Norworth
McMahon & Chapelle
Ahearn Troupe
Amros Sisters
Edwarda, Ryan & Tierney
El Cota
Wentworth, Vesta & Teddy

ORPHEUM
Howard & McCane
W. C. Kelly
Rafah
Keatons
Willard Simms
Wynn & Russon
Linton & Lawrence
Welch, Mealy & Montrose

GREENPOINT
Rock & Fulton
Lolo
Willie Weston & Co.
Flanagan & Edwards
Carlin & Penn
Kratons
Jeters & Rogers

B'HWICK
Pauline
"Ruthing Girls"
Murphy-Nichols & Co.
"Police Inspector"
Alexander & Scott
Kessler & Shirley
Victoria Four
Ben Beyer & Bro.
Howard's Ponies

HAMMERSTEIN'S
4 Mortons
John C. Rice & Sally Cohen
Raymond & Caverly
Four Norrins
R. A. Goldberg
Martineti & Sylvester
Venus on Wheels
Yvette
Carleton
Nat Carr
The Perroffs
Marshall & King
Three Mallards
Bush & Galvin
Crawford & Seamon
Quinn & Dale

WINTER GARDEN
"Vera Violetta"
Annette Kellermann
Frank Tinney
Mella Mars
Kaufman Troupe

FIFTH AVENUE
Laura Guerite
Harry Fox & Miller-Ship Sisters
Mlle. Bianca
Violetta's Leopards
Frank Stafford & Co.
Ed Hayes & Co.
Lester
Swor & Mack

RUFFALO
Toots Paks
"Billie's Tombstones"
Stuart Barnes
John & Max Burke
Aurora Troupe
De Coo
Relly & Currier
Rawson & June

BOSTON
Irene Franklin
Sydney Drew
Lionel Barrymore & Co.
Bison City 4
Flying Martins
Nonette
Al Carleton
Windsor Trio
Okura Japs
Hastings & Willson

NATIONAL
Beaton Fadettes
Red Sox Quartet
Mr. & Mrs. Mayne-otte
Victoria & Georgetown
Niet & Starr
Hilton & Bauer
The Creightons

FORSYTH
"Night in Turkish Bath"
Hickey's Circus
Clark & Bergman
Rudie Furman
Frey Twins
(Two to fill)

BRIDGEPORT
POLIS
Billie Reeves & Co.
Walter S. Dickinson
Musical Spillers
Nevis & Erwood
Tom Kyle & Co.
Marguerite Starr
Larotun

CINCINNATI
KEITH'S
(Open Sun. Mat.)
McIntyre & Heath
"Blackmail"
Marshall Montgomery
Geo. Spink & Pauline Welsh
Ed Morton
The Dandies
Marcellis
(One to fill)

CLEVELAND
HIPPODROME
"Sonamambule"
Mrs. Gene Hughes & Co.
Jack Wilson Trio
Mr. & Mrs. Hugh Emmet
Stella Tracey
Camille Trio
Sham & Turek
Hedder & Son

CEGAR RAPIDS
MAJESTIC
"Poonish Factory"
Fyrke-Touhey Co.
Lewis & Green
LaKellors
Christopher & Ponte
Landis & Knowles
Gaits Brothers

CHICAGO
MAJESTIC
Bender, Coombs & Morgan
Helena Frederick & Co.
Dan Burke & Girls
Slivers
Brown & Newman
Loney Haskell
Slens
Gerald Griffin & Co.
Maybelle Fonda
Troupe

COLUMBUS
KEITH'S
Harry Houdini
Geo. Felix & Barry
Girls
Kulmer & Brown
Warren & Keefe
Thos. Holer & Co.
Harry B. Lester
Marie Fenton
La Toy Bros

DENVER
ORPHEUM
Maybelle Adams & C. H. O'Donnell
Reynolds & Donegan
Nichols Sisters
Chas. & Fannie Van
Four Floods
Lee Hercules
Ward Baker

DETROIT
TEMPLE
"Scrooge"
Frosting
Nelly Nichols
Chas. B. Lawler & Daughters
Cartmell & Harris
Four Lukens
The Kemps
Dennis Bros

DURUQUE
MAJESTIC
(Open Sun. Mat.)
Azuma Japs
Gus Neville & Co.
Village Choir
Berlie Fowler
Gray's Marionettes
Fred Elliott

DES MOINES
ORPHEUM
(Open Sun. Mat.)
Edy Lena
Blank Family
Rice & Prevost
Dave Ferguson

Gardner & Revere
Four Elles
Williams & Segal

DULUTH
ORPHEUM
(Open Sun. Mat.)
Mme. Beeson & Co.
Oscar Lorraine
Four Mandons
Karl Emmy's Pets
Des Figines
Mason & Murray
Mullen & Correll

DAYTON
Norton & Nicholson
Vassar Girls
Smith & Campbell
Wilson & Wilson
Nevis & Gordon
Moffett-Clare Trio
Rem Brandt

DALLAS
MAJESTIC
Kirkemith Sisters
"Hogan in Society"
Keno, Welch & Melrose
Roland Travers & Co.
Rita Redfield
Fitch Cooper
Nitty Girls

FORT WORTH
MAJESTIC
(Open Sun. Mat.)
Golden Troupe
Chas. Bowser & Co.

LOS ANGELES
ORPHEUM
Four Fords
Josie Heather
Augustine & Hartley
Jane Boynton

LOUISVILLE
KEITH'S
(Open Sun. Mat.)
Romany Opera Co.
Dolan & Lenhard
Musical Cuttys
Geo. Austin Moore & Cordella Haager
Kelly & Wentworth
Bedini & Arthur
Treat's Seals
Demonio Trio

LAWRENCE, MASS.
COLONIAL
Chinko
O'Connor Sisters
McCormick & Wallace
Ioleen Sisters
Scotty Lavan
Kennedy & Mack
(One to fill)

LYNN, MASS.
KEITH'S
Tom Linton & Jun-
gle Girls
Bixley & Lerner
King Bros
Pete Lawrence & Co.
The Longworths
Carbrey Bros
Belle Onra

LOWELL, MASS.
KEITH'S
Gardner & Stoddard
H. T. MacConnell & Co.
3 Shelveys Bros
Chastallucis Dance
Mysterious Moore
Rawls & Von Kaufman
Gordon & Kinley
Adelaide Monk

MILWAUKEE
MAJESTIC
Valerie Bergere & Co.

MONTREAL
ORPHEUM
Kate Elinore & Sam Williams
The Hanlons
Bradna & Derrick
Great Howard
Campbell & Yates
McGuinness Bros
The Rials
(One to fill)

NEW HAVEN
POLIS
Ryan & Richfield
Marvellous Griffith
Sutcliffe Troupe
Bert Flaggibbon
College Trio
Morris & Allen
De Witt Young & Sister

NORFOLK
COLONIAL
Bell Family
Chadwick Trio
Stapp Melinger & King
Linden Beckwith
Al Laurence
Henry Lasell
(One to fill)

NEW ORLEANS
ORPHEUM
Grace Cameron
Rolfonians
Belmont & Earl
Parnell Sisters

PORTLAND, ORE.
ORPHEUM
Dorothy Rogers & Chas. F. Semon

HARTFORD
POLIS
"Everybody"
Fletcher Norton & Audrey Maple
Work & Ower
Heritage & Dinehardt
The Hylands
"Yankee" & "Dixie"

HARRISBURG
ORPHEUM
"Darling Paris"
Harry M. Morse & Co.
Fred Dupres
Three White Kuhns
Tharo's Circus
Edwin George
Alvin Bros

INDIANAPOLIS
KEITH'S
(Open Sun. Mat.)
Wm. Thompson & Co.
Eddie Leonard & Mabel Russell
5 Sataudus
Leo Carrillo
De Faye Sisters
Hurt Cutler
Mumford & Thompson

INDIANAPOLIS
KEITH'S
(Open Sun. Mat.)
Wm. Thompson & Co.
Eddie Leonard & Mabel Russell
5 Sataudus
Leo Carrillo
De Faye Sisters
Hurt Cutler
Mumford & Thompson

LOS ANGELES
ORPHEUM
Four Fords
Josie Heather
Augustine & Hartley
Jane Boynton

LOUISVILLE
KEITH'S
(Open Sun. Mat.)
Romany Opera Co.
Dolan & Lenhard
Musical Cuttys
Geo. Austin Moore & Cordella Haager
Kelly & Wentworth
Bedini & Arthur
Treat's Seals
Demonio Trio

LAWRENCE, MASS.
COLONIAL
Chinko
O'Connor Sisters
McCormick & Wallace
Ioleen Sisters
Scotty Lavan
Kennedy & Mack
(One to fill)

LYNN, MASS.
KEITH'S
Tom Linton & Jun-
gle Girls
Bixley & Lerner
King Bros
Pete Lawrence & Co.
The Longworths
Carbrey Bros
Belle Onra

LOWELL, MASS.
KEITH'S
Gardner & Stoddard
H. T. MacConnell & Co.
3 Shelveys Bros
Chastallucis Dance
Mysterious Moore
Rawls & Von Kaufman
Gordon & Kinley
Adelaide Monk

MILWAUKEE
MAJESTIC
Valerie Bergere & Co.

MONTREAL
ORPHEUM
Kate Elinore & Sam Williams
The Hanlons
Bradna & Derrick
Great Howard
Campbell & Yates
McGuinness Bros
The Rials
(One to fill)

NEW HAVEN
POLIS
Ryan & Richfield
Marvellous Griffith
Sutcliffe Troupe
Bert Flaggibbon
College Trio
Morris & Allen
De Witt Young & Sister

NORFOLK
COLONIAL
Bell Family
Chadwick Trio
Stapp Melinger & King
Linden Beckwith
Al Laurence
Henry Lasell
(One to fill)

NEW ORLEANS
ORPHEUM
Grace Cameron
Rolfonians
Belmont & Earl
Parnell Sisters

PORTLAND, ORE.
ORPHEUM
Dorothy Rogers & Chas. F. Semon

Willis Holt Wakefield
Chf Gordon
Frank Milton & De Long Sisters
Gansch Sisters
Wright & Dietrich
Henry Green
3 Dooleys

MONTREAL
ORPHEUM
Kate Elinore & Sam Williams
The Hanlons
Bradna & Derrick
Great Howard
Campbell & Yates
McGuinness Bros
The Rials
(One to fill)

NEW HAVEN
POLIS
Ryan & Richfield
Marvellous Griffith
Sutcliffe Troupe
Bert Flaggibbon
College Trio
Morris & Allen
De Witt Young & Sister

NORFOLK
COLONIAL
Bell Family
Chadwick Trio
Stapp Melinger & King
Linden Beckwith
Al Laurence
Henry Lasell
(One to fill)

NEW ORLEANS
ORPHEUM
Grace Cameron
Rolfonians
Belmont & Earl
Parnell Sisters

PORTLAND, ORE.
ORPHEUM
Dorothy Rogers & Chas. F. Semon

Conrad & Whidden
Rice, Sully & Scott
W. B. Patten & Co.
Patty & Desperado
Stewart & Keeley

PORTLAND, ME.
KEITH'S
Chip & Marble
Routan's Song Birds
Barnee & King
The Dorlans
De Frej
Carl McCullough
Boudini Bros
Moore & Sinclair

ROCHESTER
TEMPLE
Cressy & Dayne
Clarice Vance
Doolin & McCool
McConnell & Simpson
Fay, 2 Cooleys & Fay
7 Picchianis
Leon Rogee
Sanders Troupe

ST. PAUL
ORPHEUM
"Planophlends Minstrels"
Wynne Bros
Haviland & Thornton
Crouch & Welch
Cadets de Gascoigne
Thyr Lyres

SALT LAKE CITY
ORPHEUM
Odvia
Scott & Keane
Burns & Fulton
Les Arados
Inness & Ryan
(Others to fill)

TRENT
Toona & Indian Sex-tet
Will Rogers
Jones & Deely
Lucille LaVerne & Co.
Courtney Sisters
Jacobs' Dogs
Flying Wards

UTICA
SHUBERT
James & Bonnie
Thornton
Ward & Curran
Mrs. Annie Yeamans
Gus Williams
Mr. & Mrs. Thorne
Harry Le Clair
Fields & Hanson

LUMBERG
Warren & Brockway

Madden & Fitzpatrick
Killarney Girls
Four Dancing Belles
Billy Barron
Charles Marvella

TORONTO
SHEA'S
Edward Abeles & Co.
Howard & Howard
Leading Lady
Great Richards
Marie Russell
Magic Kettle
Mack & Waker
The Saytons

TOLEDO
KEITH'S
Song Revue
Jarow
Henry Horton & Co.
Sydney & Buckley
Harry Richards & Co.
Claude Roode

TERRE HAUTE
VARIETIES
Kenney, Nobody & Platt
Arthur Levine & Co.
Seibini & Grovini
Briano Trio
Casting Campbell
Mme. Hermann
Morton & Kissen
Adamini & Taylor
Harris & Randall

TRENTON
Toona & Indian Sex-tet
Will Rogers
Jones & Deely
Lucille LaVerne & Co.
Courtney Sisters
Jacobs' Dogs
Flying Wards

UTICA
SHUBERT
James & Bonnie
Thornton
Ward & Curran
Mrs. Annie Yeamans
Gus Williams
Mr. & Mrs. Thorne
Harry Le Clair
Fields & Hanson

LUMBERG
Warren & Brockway

Sherman & DeForest
Maude Tiffany
Tom Mahoney
Reed Sisters
Jukling Johnsons
Cadieux

UNION HILL, N. J.
HUDSON
Edmund Brees & Co.
"Dormitory Girls"
Cowboy Minstrels
Texico
Holmes & Buchanan
Eddie Ross
Wilson Bros
(One to fill)

WATERBURY, CONN
JACQUES
Tate's Flying
Callahan & St. George
Trovalo
Relly & Burke
Bertisch
Lew Palmore
(One to fill)

WILMINGTON
DOCKSTADER'S
"Baseballists"
Dunn & Murray
Hilda Thomas & Lou Hall
Jones & Mayo
Trovalo
Montgomery & Healy
Sisters
Roche & McCurdy
Max Stan & Girls
(Three to fill)

WORCESTER
POLIS
Old Soldier Fiddlers
Kaufman Bros
Melody Males & A Man
The Langdons
Nettie Carroll Trio
Arthur J. Pickens & LeVier

WASHINGTON.
IMPERIAL
Mintz & Franklin
W. E. Whittle
Parnes & Robinson
Gouldron
Nat Carr
Blake's Circus
(One to fill)

VAUDEVILLE BROKER
PRODUCTIONS
ARRANGED
JOHN C. PEEBLES
NEW YORK,
402 PUTNAM BLDG.
1493 BROADWAY.

I AM PREPARED (to produce acts, read, revise and dispose of sketches for you; secure good sketches for you, provide efficient stage direction and do your press work the way it should be done.)

If you are not obligated to another manager or agent, come and see me

JOHN C. PEEBLES, Formerly Manager Hudson Theatre, Union Hill, N. Y.

SHOWS NEXT WEEK.

NEW YORK.
"AROUND THE WORLD"—Hippodrome (14th week).
"BOUGHT AND PAID FOR"—(Charles Richman)—Playhouse (11th week).
"BUNTY PULLS THE STRINGS"—Comedy (9th week).
"DISRAELI"—(George Arliss)—Wallack's (12th week).
"IRISH PLAYERS"—Elliott (4th week).
"KINEMACOLOR PICTURES"—Kinemacolor.
"KINDLING"—(Margaret Hillington)—Daly's (1st week).
"LITTLE BOY BLUE"—Lyric (22nd week).
"MAGGIE PEPPER"—(Rose Stahl)—Harris (16th week).
"PEGGY"—Casino (1st week).
"SPOONER STOCK"—Metropolis (18th week).
"STOCK—Academy".
"TAKE MY ADVICE"—(Willie Collier)—Fulton (23rd week).
"THE ENCHANTRESS"—(Kitty Gordon)—New York (8th week).
"THE FIRST LADY IN THE LAND"—(Elsie Ferguson)—Gaiety (1st week).
"THE GARDEN OF ALLAH"—Century (7th week).
"THE LITTLE MILLIONAIRE"—Cohan's (11th week).
"THE LITTLEST REBEL"—(Dustin and Wm. Farnum)—Liberty (4th week).
"THE MARIONETTES"—(Mme. Nazimova)—Lyceum (1st week).
"THE MILLION"—39th St. (7th week).
"THE NEVER HOMES"—Broadway (10th week).
"THE PASSERSBY"—Criterion (18th week).
"THE PINK LADY"—New Amsterdam.
"THE PRICE"—(Helen Ware)—Hudson (6th week).
"THE QUAKER GIRL"—Park (7th week).
"THE RED WIDOW"—(Raymond Hitchcock)—Astor (6th week).
"THE RETURN OF PETER GRIMM"—(David Warfield)—(8th week).
"THE SENATOR KEEPS HOUSE"—(Wm. H. Crane)—Carrick (2d week).
"THE SIREN"—(Donald Brian) (14th week).
"THE THREE ROMEOS"—Globe (4th week).
"THE WIFE DECIDES"—Weber's (4th week).
"THE WITNESS FOR THE DEFENCE"—(Ethel Barrymore)—Empire (1st week).
"THE WOMAN"—Republic (12th week).
"VERE VIOLETTA"—Winter Garden (8d week).
VIENNESE OPERATIC CO.—Irving Place.

BUFFALO.
"THE GAMBLERS"—Teck.
"SPRING MAID"—Star.
"WHITE FEVER"—Lyric.
REVEER BEAUTY SHOW—Garden.
SAM DEVERE'S SHOW—Lafayette.

CHICAGO.
LEW FIELDS' REVUE—American Music Hall (6th week).
GRAND OPERA—Auditorium (8d week).
"THE CASE OF BECKY"—(Frances Starr)—Blackstone (1st week).
"GYPSY LOVE"—(Marguerite Sylva)—Chicago O. H. (4th week).

"MODEST SUZANNE" (Sallie Fisher)—Colonial (3d week).
 "THE MASTER OF THE HOUSE"—Cort (5th week).
 "THE WALL STREET GIRL" (Blanche Ring)—Garrick (4th week).
 "REBELLION" (Gertrude Elliott)—(1st week).
 "SNOBS" (Frank McIntyre)—Illinois (1st week).
 "LOUISIANA LOU" (Alex Carr)—La Salle (15th week).
 "AS A MAN THINKS" (John Mason)—Lyric (4th week).
 "BABY MINE" (Marguerite Clark)—McVicker's (1st week).
 "STANDING PAT" (Zelda Sears)—Olympic (1st week).
 "A BUTTERFLY ON WHEELS" (Marie Doro)—Powers (3d week).
 "OVER NIGHT"—Princess (11th week).
 "EXCUSE ME"—Studebaker (7th week).
 "THE RIGHT PRINCESS"—Ziegfeld (3d week).
 "THE SMART SET"—Alhambra (1st week).
 "MUTT AND JEFF"—Crown (1st week).
 "MISS PETTICOATS"—College (1st week).
 "SCHOOL DAYS"—Haymarket (1st week).
 "WARD AND VOKES"—Imperial (1st week).

BROOKLYN.
 "A GENTLEMAN OF LEISURE" (Cyril Scott)—Shubert.
 "MUTT AND JEFF"—Montauk.
 "THE ARAB" (Robert Edson)—Broadway.
 "TILLIE'S NIGHTMARE" (Marie Dressler)—Majestic.
 STOCK—Amphion.
 STOCK—Crescent.
 STOCK—Payton's.

NEW ORLEANS.
 "SEVEN DAYS"—Tulane.
 "THE GIRL OF THE GOLDEN WEST"—Dauphin.
 "THE GIRL IN THE TAXI"—Crescent.
 STOCK—Lyric.
 OPERA—French.

LOS ANGELES.
 "THE THIRD DEGREE"—Lycum.
 SHEEN OPERA CO.—Mason.

CLEVELAND.
 "GREEN STOCKINGS" (Margaret Anglin)—Colonial.
 "GIRL IN THE TAXI" (Bobby Barry)—Opera House.
 "A LUCKY HOODOO" (Billy B. Van)—Lycum.
 STOCK—Cleveland.

PHILADELPHIA.
 "TRAIL OF THE LONESOME PINE"—Broad.
 "THE ROUND UP"—Forrest.
 "THE FOURTH HUNTER"—Garrick.
 "MISS DUDELSACK"—Chestnut St. O. H.
 BOTHERN AND MARLOWE—Lyric.
 GRACE GEORGE (repertoire)—Adelphi.
 "THE ROSARY"—Grand Opera House.
 "EAST LYNNE"—National.
 "THE CLIMBERS" (Stock)—Chestnut St.
 "THREE WEEKS" (Stock)—American.
 DUMONT'S MINSTRELS—Ninth and Arch.

TORONTO.
 JOHN DREW—Princess.
 "MADAM X"—Royal Alexandria.
 THOS. E. SHEA—Grand.
 "JERSEY LILIES"—Gayety.
 "MISS NEW YORK JR"—Star.

BALTIMORE.
 "THE TALKER"—Ford's.
 "THE REAL THING" (Henrietta Crozman)—Auditorium.
 "HALF WAY TO PARIS"—Academy.
 BIG GALLERY—Gayety.
 "IMPERIALS"—New Monumental.
 "DU BARRY"—Savoy.
 "SILVER THREADS AMONG THE GOLD"—Holiday St.

INDIANAPOLIS.
 4-8 "THE HENPECKS" (Lew Fields); 7-8 IMPERIAL RUSSIAN BALLET; 9 "JUMPING JUPITER" (Richard Carle)—Shubert-Murat.
 7-9 "NAUGHTY MARIETTA" (Mlle. Trentini)—English's.
 "SATAN SANDERSON" (Norman Hackett)—Park.
 "STAR SHOW GIRLS"—Empire.
 "GIRLS FROM HAPPYLAND"—Gayety.

DETROIT.
 ZIEGFELD'S "FOLLIES OF 1911"—Detroit.
 4-6 DOCKSTADER'S MINSTRELS 7-9 "THE HEN PECKS" (Lew Fields)—Garrick.
 "LET GEORGE DO IT" (Geo. P. Murphy)—Lycum.

BOSTON.
 "THE PINK LADY"—Colonial.
 "BEN HUR"—Boston (6th week).
 "THE BLUE BIRD"—Shubert (7th week).
 "GET-RICH-QUICK WALLINGFORD"—Park (11th week).
 "MUTT AND JEFF"—Globe (4th week).
 "THE WHIRLWIND" (Madame Simone)—Plymouth.
 "EVERYWOMAN"—Majestic (4th week).
 "MADAME SHERRY"—Tremont (6th week).
 "SEVEN SISTERS" (Charles Cherry)—Hollis.
 "WOMAN AGAINST WOMAN"—Grand O. H.

CINCINNATI.
 "THE CONCERT" (Leo Dietrichstein)—Grand O. H.
 "EVERYWOMAN"—Lyric.
 THURSTON—Walnut.

PORTLAND.
 "DON'T LIE TO YOUR WIFE" (Dave Lewis)—Baker.
 LAMBARDI OPERA CO.—Hells.

READING, PA.
 4-5 "LITTLE MISS FIX-IT" (Alice Lloyd); 6 "THE BEAUTY SPOT"; 8, MINNIE DUFREE; 9 "THE GOOSE GIRL"—Academy of Music.

LOUISVILLE.
 7-8 "PRINCE OF TONIGHT" (Henry Woodruff)—Shubert's Masonic.
 THE GREAT THURSTON—Walnut.
 "CAMILLE"—Avenue.

BUTTE, MONT.
 DR. BARNUM—Broadway.

PITTSBURG.
 "NOBODY'S WIDOW" (Blanche Bates)—Nixon.
 "THE CHOCOLATE SOLDIER" (Whitney Opera Co.)—Alvin.
 "THE COLLEGE WIDOW" (Ty Cobb)—Lycaum.
 STOCK—Duquesne.
 "TAXI GIRLS"—Gayety.
 VAUDEVILLE—Grand.

READING, PA.
 29, MISSOULA ELKS MINSTRELS; 30, "THE VIRGINIAN"; Dec. 1, "THE SPRING MAID"; 3-7 DR. BARNUM (his dates were changed from 27-28 29)—Broadway.
 STOCK—Family.
 JACK GOLDEN'S BURLESQUERS—Empire.

KANSAS CITY.
 "THE GIRL IN THE TAXI"—Shubert.
 ENGLISH OPERA COMPANY (Aborn)—Willis Wood.
 "THE NEWLYWEDES AND THEIR BABY"—Grand.
 VAUDEVILLE—Globe.
 "BOULEVARD BELLES"—Gayety.
 "HIGH SCHOOL GIRLS"—Century.

ST. PAUL.
 "ALMA"—Metropolitan.
 "THE SOUL KISS"—Grand.

DENVER.
 "HE CAME FROM MILWAUKEE" (Sam Bernard)—Taber Grand.
 "MISS INNOCENCE" (Anna Held)—Broadway.

PARIS.
 "LE BREBIE JERDUE" (new)—Comedie Francaise.
 "DEJAMIRE" (new)—Opera.
 "CONTES D'HOFFMANN" (revival)—Opera Comique.
 "LUCRÈCE BORGIA" (with Sarah Bernhardt; revival)—Theatre de Sarah Bernhardt.
 "L'AMOUR EN CAGE" (comedy, (new)—Athènes.
 "REVUE DES X" (new)—Bouffes Parisiens.
 "LA PLUS HEUREUSE DES TROIS" (new)—Theatre Rejane.
 "ROBERT LE DIABLE" (revival)—Gaité.
 "CHAGRIN DANS LE PALAIS DE HAN" (revival)—Theatre des Arts.
 "LA COURSE AUX DOLLARS" (new)—Theatre.
 "PRINCESS DOLLAR" (French version)—Scala.
 "LE COMTE DE LUXEMBOURG" (French version)—Apollo.
 "L'AMOUR DEFENDU" (comedy) (new)—Gymnase.
 "LE DOMINO NOIR" (revival)—Trianon.
 "TIRE AU FLAN" (revival)—Dejazet.

Bert Levey, the San Francisco agent, has opened an office in Denver.

Big day for Joe Wood Monday. The landlord didn't show.

A. G. Delamater's "Beverly of Graustark closes in Richmond Dec. 9.

"The Champagne Girls," a burlesque show, closed in Alden, Ill., last week.

Jet Hahlo will sail from Havre Dec. 9, on the Provence.

George Primrose starts his eastern time at the Victoria, December 11.

Jack Cotter and Ada Boulden were married Nov. 21 in Wilmington, Del.

Carlos Clayton and Emily Henderson were married at Toronto Nov. 20.

Aaron Keesler was raised to the sublime degree of Master Mason, F. A. M. 190 last week.

Martin Sabine will have the sole management of Edmund Breese in "Copy," when in vaudeville.

Max Hart is in Bermuda, resting up. Mannie Mainwaring has charge of the agency.

"The Family," on its second tour of the season, opened at Providence on Monday.

AMERICAN.

It's an even break at the American. What you lose on the first half of the program is easily balanced by the very good show arriving after intermission.

The notable incident of the program is the production or reproduction of Robert Hilliard's sketch "As a Man Sows." The sign board simply gives the name of Clifford Dipple and Co. There are no programs at the American, which is an injustice in this case, for the company deserved a whole lot more than a mere mention. Mr. Dipple has evidently put the sketch on for "big time" purposes. He has made a success of it. The act can play any of the big time houses. This does not exclude the ones in which Robert Hilliard showed the piece, for there is plenty left in it to entertain. The Kiddie alone is worth the playing of the act. She is a mite of a thing, probably not more than three years old, and is a wonder. The honors do not all go to the youngster. Dipple, the hero, and the villain do splendidly. The woman is also strong.

A second act reproduction is that of Arthur Forbes and Co. Forbes is playing Mr. and Mrs. Gene Hughes' former vehicle "Suppressing the Press." It was a good comedy offering for Mr. and Mrs. Hughes, but Forbes will have to wake things up somewhere in order to put it over. Neither Mr. Forbes nor the woman in support grasps the real farcical idea. The piece as it stands will do for the "small time"; the more it is roughened up the better will be the results.

The Reed Sisters started off the second half and give it a rousing go. The girls look neat and cute and go through their acrobatic routine swiftly, with no stalling. Following five acts the Reeds were the first to arouse any great enthusiasm.

Tom and Stacia Moore were down next to closing. This Tom Moore is some little entertainer. He can handle dialects with the best of them. He confines his efforts almost entirely to songs. His coon shouting voice is bully. It is the real thing. Miss Moore helps out in the choruses only, coming on for each in a different costume. Stacia wears about two million dollars worth of clothing. What Tom Moore needs is just a little material, and he will be able to carry the act through in any vaudeville theatre.

Lawton, the juggler, opened the show with a very good routine of juggling.

Three Gammons, probably direct from a circus, closed with a fairly good acrobatic offering, held back through dressing and lack of finish. The boys seem to have no difficulty with the tricks.

Somers and Law took up quite some time in the first part with a patter act. They have taken freely from several acts. The chosen material, however, gets very little.

"That Kid" was "No. 2." He didn't get going until singing a couple of Harry Lauder's songs. Ferrell

Bros., a bicycle act (playing under the name of Williams and Williams) closed the first half.

Everyone around the American Tuesday night spoke with much pleasure over the return of Ed. Bloom, to happen the following day. Mr. Bloom has been out with the Lauder tour. He appears to have been genuinely missed by the house staff. *Dash.*

Quintano's Venetian Band.
 15 Mins.; Full Stage.

The band is dressed in blue coats and white duck trousers. Quintano, the leader, has long hair. To make it more difficult a lady soloist is brought in. As a vaudeville act Mr. Quintano and his band will never do. *Jess.*

May Lane.
 Songs.

9 Mins.; One.
 May Lane sings songs in "kid" costume and clings to that subject throughout her entire act. Miss Lane has a personality that will always please on the small time. *Jess.*

Zerinne and Whinnie.
 Dancing.

12 Mins.; One (8); Full Stage (9).
 These girls open in smart appearing green coats and white skirts, singing "That College Rag." In front of a plush curtain they present single numbers, one girl doing a Russian dance, the feature. The act deserves all it will get on the "pop" circuits. *Mark.*

Lewis' Dogs and Monkeys.
 14 Mins.; Full Stage.

Lewis has dogs enough to fill two stages. Several of the animal actors wander around the footlights at will. The usual routine and tricks are offered with one of the monkeys riding a three-wheeled machine. One of the dogs kept nagging at one of the monkeys at a corner of the stage and their antics proved amusing to the audience. The act will do to open or close a "pop" house bill. *Mark.*

Tweedy and Roberts.
 Songs and Patter.
 8 Mins.; One.
 New York.

A "Yodle" song in this act must have been the cause of it taking to vaudeville. The Yodle had to come out in order to get it on the stage, he got himself a girl, and then took all the patter he could hear at the vaudeville theatres, mixing all into eight minutes. The awakening must come sooner or later. The girl is also to be pitied. *Jess.*

Kerrara.
 Female Impersonator.
 12 Mins.; One and Full Stage.

Kerrara's best bet is his wardrobe. This young man should devote more time to the art of making up. He opens in one, using the full stage to introduce his last numbers. Kerrara lacks the voice, his falsetto tones being rather forced and harsh. Kerrara will receive attention in the "pop" theatres. *Mark.*

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Carlton, Hammerstein's.
The Parroffs, Hammerstein's.
Three Mallares, Hammerstein's.
Bush and Galvin, Hammerstein's.
Crawford and Seaman, Hammerstein's.
Quinn and Dale, Hammerstein's.
Ida Fuller, Colonial.
"Ninety and Nine," Colonial.
Laura Guerite, Fifth Avenue. . . .
Vallecia's Leopards, Fifth Avenue. .
Willie Weston, Greenpoint.
Carlin and Penn, Greenpoint.

Reba and Inez Kaufman.

Songs and Dances.

9 Mins.; Full Stage (Special Set); One
(Special Drop).
Colonial.

Reba and Inez Kaufman are getting their first taste of vaudeville in this country after an absence of three years in Europe. The girls made their strongest play in Europe at the Folies Bergere, Paris, in production. It will probably take the sisters a little time to grow accustomed to things as they are over here now, but they should have no trouble coming into their own in a short time. In the present turn their strongest hit is the opening. One of the sisters, in a gauzy, clinging dress, sings a catchy number. From a pumpkin up-stage the other sister enters for the final chorus. A catchy dance by the pair finishes the bit. A tricky toe dance by Reba winds up the full stage portion. A "Dutch Kid" number in "one" closes. This consists of a comedy bit and hard shoe dance for the finish. Reba and Inez have little to worry about. A few weeks' working on this side will place them right. They are attractive, have personality and their foreign schooling has added finish. Placed at a great disadvantage through being on so early at the Colonial, the girls did extremely well.

Dash.

Meyers and Wheeler.

Songs.

18 Mins.; One.

Grand Opera House (Nov. 26).

Meyers and Wheeler filed the theatre with their voices. The men score the biggest with their duets. The comedy isn't anything to boast of and there is little excuse for one to appear in eccentric makeup. The "straight" walks on and remarks that inasmuch as his train is a little late, he will sing the "Wedding Song." His partner appears and then they do a phonographic "bit," with the "straight" singing "When the Bell in the Lighthouse Rings Ding Dong" and the other man repeating the chorus. For an encore they put over "My Lady Dixie." Their voices are immense, blend harmoniously and are sufficient to entitle them to attention in any theatre. A different style of dressing would help. With no pretense at comedy and depending solely on their songs, they could pass with a rush.

Mark.

Ward and Cullen.

Songs and Talk.

14 Mins.; One.

Columbia (Nov. 26).

When you see Ward and Cullen, you are going to see a regular act, one which can step into any position on any bill in this country or England and take care of it. The "two-acts" that that may be said of appear very seldom, and a good many "two-acts" (man and woman) after looking Ward and Cullen over will wonder how they happened to get in. The turn played around here a couple of years ago, then went west over the Orpheum Circuit. If the present act is the one this couple did when here before, the eastern managers allowed the Orpheum people to put something over on them. Or perhaps the Orpheum time polished this turn off to the fine finish they have returned with. Each is a real performer. They have a couple of numbers that are gems in the way Miss Ward and Mr. Cullen hand them over. One is a "Hick" selection, sung as a duet and the other, "Fear Not," a "nance" song, handled by Mr. Cullen. The last thing suspected was that Cullen could do a "clay," but in "Fear Not" he stands without a competitor. And Mr. Cullen did as well almost with the "rag" song he and Miss Ward followed with immediately after. The opening seems to have trouble in getting started, and the couple need an encore badly, but they cleaned up the show at the Columbia with ease, besides getting in that "class" division that so many vainly try for—some with more clothes than Miss Ward wore. She held to one dress throughout, proving conclusively that a good looking girl such as she is, with ability to back her up, can entertain an audience without making a dressmaking freak of herself—for the benefit of the women only. Besides which Miss Ward was not searching for her breath, never lost in making fast changes. The names "Ward and Cullen" are so reminiscent of many others on the stage, this team should either change the billing or prefix their first names (which may be done on a regular program). *Time.*

Etta Leon Troupe.

Tight Wire Artists.

21 Mins.; Full Stage (Special).

Empress, Chicago.

About the classiest thing seen here in many a day in the line of tight wire entertainment. The troupe is composed of two girls and five men. A couple of the latter are in feminine attire. The offering comprises a varied routine of balances, daring in character and finished in execution. A drop suggestive of a conservatory scene serves as an attractive background. Both wires are in use simultaneously and the twenty-one minutes is all action. The troupe is fresh from the sawdust-laden atmosphere of the Barnum and Bailey show, where it was featured. Although somewhat handicapped by being assigned to the closing position, the act scored here, and ought to go big everywhere on its present routing.

Hebo.

Gardiner and Vincent.

"The Flying Horse" (Comedy).

17 Mins.; Full Stage (Exterior 10);
One (Picture Sheet 2); Full Stage
(Special Set—Exterior 5).

Columbia (Nov. 26).

In the new comedy sketch of Gardiner and Vincent, there will have to be considerable work put upon it, with as much playing, before the piece can fit into a big time bill. There is comedy through dialog and situations, some of the latter secured from mechanical effects. A few of these have been attractively arranged and are mostly achieved by objects pulled into the flies. A little in the new sketch has been taken from the former act Gardiner and Vincent had, especially the dance at the finale. To make two full stage sets in a seventeen-minute turn is something out of the ordinary. It carries the story through, of a magic horse which assisted the two principals to escape from Arabia by flying to their American home. The time in "one" which shows a moving picture panoramic view of the country as the "flying horse" (with the couple astride) flies over the country, permits the second set to be made. During the "flight" Miss Vincent sings. She sings twice during the act. Two other people are carried. They have roles. The opening is on a dark scene unless there was a misunderstanding about lights Sunday night. Mr. Gardiner has the foundation of a good comedy act. He will have to discover what is wrong and then remedy it.

Time.

Van and Pearce.

Singing, Talking and Dancing.

12 Mins.; One (Special Set).

Wilson Avenue, Chicago.

In some respects Van and Pearce show a considerable improvement over the conventional team-act in "tone" and in their little skit, "Get a License," they have a sort of a novelty. The drop shows a stage door on one side, a beverage garage on the other. Miss Van emerges from the stage door with the orchestral introduction explaining she has retired from the production during a rehearsal quarrel. Miss Vann is closely followed by Pearce, who comes via "gin mill" route. They proceed through a routine of talk followed by a song delivered by Pearce. Then comes a soft shoe dance in which Pearce executes some exceedingly difficult steps. More talk and the finish, a song called "I'd Like to Take You Home With Me." In this number Miss Van gives the best version of a female "souse" seen around these parts in some time. It makes a corking good closer and fortunately is not overdone. Incidentally the impersonation fits the lyrics. The dialog starts slowly and improves as it goes along. Miss Van wears two costumes, opening in white and changing to blue. Both are natty and well selected with a view to appearance. Pearce dresses plain and looks good in his clothes. The pair have a vehicle that should go big on the smaller time and would fit well on a big bill. They scored a strong hit at the Wilson.

Wynn.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Kindling" (Margaret Illington)—
Daly's.

"Peggy"—Casino.

"The Marionettes" (Mme. Nazimova)
—Lyceum.

"The Witness for the Defence" (Ethel
Barrymore)—Empire.

Schrode and Chappelle.

Talk.

14 Mins.; One (Special Drop).

Columbia (Nov. 26).

There is a marked similarity of frame-up in the Schrode and Chappelle act to the conversation turn of McMahon and Chappelle's. The decided resemblance between the Miss Chappelle here and Edythe Chappelle (Tim McMahon's partner) easily convinces they are sisters. Schrode and Chappelle were formerly known as Chas. and Alice Schrode, or the Two Schrodes. The special drop of a saloon exterior in use bears the name "Schrodes." While the lay-out of the work and manner of performing strongly suggest McMahon and Chappelle, there is no material used by Schrode and Chappelle that is heard in the McMahon and Chappelle turn, excepting the "happiest hour of my life" "gag." Mr. Schrode impersonates a "souse," called from the saloon and berated by his wife for having kept her waiting several minutes at the corner. Mr. Schrode, seated on a beer case while Miss Chappelle is standing, answers her questions and speeches by sharp, terse and witty answers. A couple of well known "gags" have been twisted around by Schrode for a good laugh each. He plays the souse very well. Miss Chappelle was dressed becomingly, looking quite pretty. The turn did excellently at the Columbia. Many laughs were secured, and the finale, a slow and quiet one, won applause. The act might move a little faster, though the nature of it calls for deliberation.

Joe Spissell and Co. (8).

Comedy Acrobatics.

Full Stage (Exterior).

Columbia (Nov. 26).

Joe Spissell and Co. have a nice rough comedy acrobatic act reminding in a way (though more extensive and elaborate), of the old turn of Spissell Bros. and Mack, of which this Joe Spissell was a part. At the Columbia Sunday night the Spissell act opened the show. The position detracted from the comedy, and removed much of the value. It's an act that should not open or close a bill. The audience must be restfully seated to get everything. There are many mechanical devices, besides rough and ground tumbling. As the turn progressed, it gained approval and solid applause at the finish. The ending did not work as well for the one show as it would on a week's stand. Where a rough comedy turn is wanted for the early part, Joe Spissell and Co. may be called in.

Time.

The Whittakers.
"Dick Whittington" (Travesty).
 12 Mins.; Full Stage.
 Majestic, Chicago.

The Whittakers are English, decidedly so, all the way from home without their h's, but with an exceptionally nifty travesty around "Dick Whittington." The scene is supposed to be a room in the house of some person or other, evidently an actress. A box arrives and the servants (The Whittakers) discover costumes for a "Dick Whittington" character and the covering of a cat. They decide to try some acting themselves, retiring behind a screen to make the change. Up to the change The Whittakers failed to show anything promising, but immediately the man came out as the cat, the American success of the Whittakers was assured. This bit is the life of the offering. The woman who impersonates "Dick Whittington" wisely reclines on a sofa, while her partner is offering his specialty, giving him the whole stage. It brought The Whittakers more than the usual quantity of applause given an opener, and practically clinched their American tour. Incidentally the change of characters was rather swift and did not lessen the action. The Whittakers made good. *Wynn.*

J. Rosamond Johnson.
 Songs.
 13 Mins.; Three (Interior).

J. Rosamond Johnson is late of the colored team of Cole and Johnson. He opens with "Navajo Rag," follows with "Lindy Lou" and a classical composition, after which he puts over Paderewski's Minuet with effect. He then sings his latest number, "Siberian Dip." It has a real "raggedy" refrain. As encore he sang the chorus of the old favorite, "Under the Bamboo Tree." Johnson in evening clothes, works hard, but seems to need the co-operation of a "comedy partner." Johnson can play a piano, has good songs and a good voice. He may pass with his single, but in double harness the going would be easier. Johnson is too talented and clever for the "small time." *Mark.*

Yvette.
 11 Mins.; One.
 Hammerstein's.

Yvette in her newest act has dropped most of the strenuous wiggle that at one time accompanied her fiddling. The latest idea seems much neater. "Ragtime Violin" made a dandy opening number for Yvette, and her standing was immediately fixed. While the violinist dances now, she does so in a very quiet manner and the violin playing figures very strongly. Yvette should in this new turn be very successful. The Monday night Hammerstein patrons were more than kind to her. *Jess.*

Ora Cecil's Leopards.
 8 Mins.; Full Stage.

The young woman who handles the three leopards puts them through an interesting routine. She works with the animals in a small cage. It is a pretty sight act for the big small time and will prove a card on any "pop" bill. *Mark.*

New Acts in "Pop" Houses
 Irving and O'Neil.
 Talking and Singing.
 17 Mins.; One.

Murray Hill (Nov. 26).
 The woman is a ballad singer possessing her own share of good looks. The man is a comedian of a kind. His long suit is parodies on pretty old songs. One feature of his work is a sequel to the old reliable "Casey at the Bat" which he recites with good results. The finish consists of the couple selecting different parts of the audience for an applause contest and when the fellow selected the gallery and sang a parody about wanting a white hope like John L. Sullivan back the gallery made a great deal more noise than they did when they saw a picture of President Taft a few moments before. The act for the small time can be a steady worker. *Jess.*

J. Arthur O'Brien and Co.
 Comedy Sketch.
 16 Mins.; Parlor.
 Murray Hill (Nov. 26).

Mr. O'Brien and Co. for a moment looked as though they were going to present a real interesting little story, but in three minutes it developed into an affair as rough as the one that was done for years by the Fitzgibbons-McCoy Trio. A former husband calls on the wife of a fellow who is angry about it. The present husband roughs the other fellow, sparing nothing. The seltzer bottle is used freely. The lines amount to nothing. It made the Murray Hill audience rock with laughter and it probably could do likewise in any small time house. *Jess.*

Hart and Dunley.
 Comedy Talking.
 9 Mins.; Two (Special Drop).
 Murray Hill (Nov. 26).

These two men have a corking idea to work on. When the situations have been given more attention this talking act will rank with the best on the small time. One plays an Irishman while the other is straight. The Irishman is natural, the straight man does very well. The little bit of pathos towards the finish could be cut down a shade. It is some that has been done before. *Jess.*

Charles McAvoy.
 Singing Monologist.
 11 Mins.; One.

This comedian with the Irish stories is making quite a hit in the "pop" houses, his songs and parodies getting the best results. McAvoy would make a better impression if he were to wear a different garb or appear in eccentric attire. *Mark.*

LaSalle and Starr
 Dancing.
 8 Mins.; One.

A "two man" dancing combination that opens with the usual stepping routine, and after individual work, offer an eccentric song and dance, in country boy and girl make-up. A good act for the "pop" houses. *Mark.*

Maxwell's Electrical Patriots (8).
 Singing and Ballet.
 15 Mins.; Full Stage (Special Set).

Ten years ago this act would have been a distinct novelty. Today it might be interesting to patrons of the big small time. A man and woman principals have solos, while seven girls back them up in the numbers, first attired in illuminated corsets, then fans with small incandescent bulbs and then, during their evolutions, use letters on the knapsacks to form the names of Lincoln, Grant, etc. Throughout the girls sing, evolve and change costumes, finally appearing in military coats and tights. The girls were a trifle slack in the adjustment of their tights, permitting them to wrinkle unapardonably. *Jolo.*

Price and McCabe.
 Cartoonists.
 9 Mins.; Full Stage.

Two young chaps work on opposite sides of the stage drawing cartoons with colored chalk after the fashion in vogue for several years past. As they opened the show they were allotted full stage, but can readily work in "one." For a finish they both work on one board doing a picture together. The boys are on a par with many others seen about town in opening positions, both in the large and small time. *Jolo.*

Mattie Quinn and Brothers.
 Singing and Dancing.
 12 Mins.; One.

What develops later into a dancing act starts off as a singing turn of poor calibre. Mattie Quinn sings two songs alone after the three sing the usual rushed opening song that trios sometimes use. One good selection the girl does is called "Steve," which she announces is Thomas Q. Seabrook's. The three-act finishes with dancing. Nothing in the act warrants much for it, even on the small time. *Jess.*

George Fox.
 Hebrew Comedian.
 12 Mins.; One

Fox sings "Mysterious Rag" on opening and then follows with an announcement that he will imitate certain comedians, etc. He then sings a parody on "Alexander's Ragtime Band" and follows it up with some daffydills that should be "canned" right off the reel. They are too old for comfort even on the "small time." Fox needs new jokes. His parodies will get him attention in the "pop" *Mark.*

Meyers and Perry.
 Musicians.
 10 Mins.; One.
 New York.

A man and quite a young boy play different musical instruments. The boy plays the harp and violin; the man does most of his playing on the piccolo and different sized ocarinas. The effect of their duets is always pleasing but the elder falls down at times in showmanship. The act as it stands ought to be kept busy on the small time. *Jess.*

OUT OF TOWN

Red Sox Quartet.
 Songs.
 15 Mins.; One.
 Keith's, Boston.

Yes, they are all good ball players, but, aside from that, any time this talented quartet want to quit ball for a living and make up their minds, severally or individually, they would care to embrace the gay and festive boards, let the managers welcome them with open arms. Just the four Red Sox players and they work in "one." Wearing the home uniform, the quartet, consisting of three pitchers, Bill Lyons, "Buck" O'Brien, Marty Hale and Hugh Bradley, catcher and first baseman, gave a fifteen-minute entertainment that made the team the real headliner of the show. Monday night they were moved down next to closing. Right there is where the show stopped. On at 10.05 the four sang a medley of popular numbers. Then came Bill Lyons with his solo, "Any Old Port In A Storm," for which he got a storm of applause. There was an ensemble chorus for this number. It was followed with "The Garden of My Heart" with "Buck" O'Brien as the soloist. Each was better than the other and the first was better than the last. Marty McHale sang "When You and I Were Young, Maggie," using the quartet ensemble again. Hugh Bradley had the rousing finish number with "Oh! You Beautiful Doll." Here is where the singers and the audience had a real good time. With a swaying, gingery, grizzly bear, lit to the "doll" song, the four were recalled time and time again. Their stage presence was perfect. No fright or waits. Each number followed in turn with a snap and go that might be taken as an instructive lesson by some of the high salaried quartets. The act is a dandy. It may sound a bit favorable coming from a Bostonian, but skeptical New Yorkers, wait until this team strikes your town. They were the recipients of a huge floral horseshoe, but that was in Boston. (New York will give them conservatories.) *Quolls.*

Tim McMahon's "Southern Review."
 19 Mins.; Full Stage (Special Settings).

Young's Pier, Atlantic City.
 In the "Big Southern Review" Tim McMahon has built a production which follows the line of his other big vaudeville acts. The present offering has four scenes, depicting cotton fields and a levee on the Mississippi. The turn features Harry Wardell, who was with Dockstader's Minstrels for some time and last season at the Hippodrome. He has several good selections. His characterization of an old darkey is very clever. The opening shows four couples, but shortly afterward the "girls" turn out to be boys. There is, however, one girl (Stella Reinhart) who is a dandy stepper. As a whole the act is primarily a dancing one, this being the big feature. The action proved very smooth throughout for a first showing, and it took big applause. The "Southern Review" will measure up to, if not exceed, the high standard of the other McMahon acts. *I. B. Pulaski.*

(Continued on page 24.)

STOCK

WILMINGTON STOCK PASSES.

Wilmington, Del., Nov. 29.

The Edwards Stock company at the Avenue theatre here came to grief ten days ago, when Manager Edwards was compelled to "pass" on salary night. The company played on the common-wealth plan last week closing Saturday night. Dr. W. E. Harris, a well known dentist here, has secured control of the house and appointed William G. Shaw as its manager.

The stock company was originally installed a couple of years ago by Messrs. Roth, Conness & Edwards. Roth was the moneyed man. He withdrew from the enterprise two years ago. Conness & Edwards then continued the same policy up to the present season, when Edwards attempted to conduct it alone.

ENGAGING NEW LEADS.

Philadelphia, Nov. 29.

Though Edna May Spooner has severed connections with the Blaney-Spooner stock, the company will continue its work at the American here. New leads are being engaged.

George Drury Hart will play the principal male roles and Florence Gear engaged to take Miss Spooner's place.

NATIONAL, QUEBEC, BURNS.

Quebec, Nov. 29.

The National theatre burned Saturday night, the fire depositing the French stock company installed there. The latter has made application to secure the Auditorium.

PICKS OUT MATTOON.

Chicago, Nov. 29.

Mattoon, Ill., and the Lyric theatre there have been selected by the Tri-State Amusement Co. for a stock company, opening Dec. 11.

\$10,000 BROOKLYN HOUSE.

A new two-story brick theatre, costing \$10,000, Shampian & Shampian, Broadway, architects, will be built by George G. Segel of Brooklyn at 153-155 Monroe street. The plans have been completed.

W. S. Harkins, who has been a show manager for more than twenty years, is in New York organizing a stock company to go through Canada and down into the West Indies, the organization to open in a few weeks.

Louis Leon Hall, who moved his stock company into the Amphion, Brooklyn, within close proximity of Corne Payton's Lee Avenue, has found the going so profitable that he intends to stay all winter now.

Vic. Hugo, well known in Illinois and Michigan for his connections with vaudeville, is putting out a new company in Cincinnati with Cal Stewart as the star player in a comedy drama, "Politics," which opens somewhere in Ohio in January.

Josef Stransky, the new conductor of the Philharmonic Society of New York, has received a cablegram asking him if he would consider the post of the Imperial Opera of Vienna. Stransky has a one year contract with the Philharmonic.

Giulio Gatti-Casazza has been re-engaged as manager of the Metropolitan Opera House for the next four years. Arturo Toscanini also has been retained for the same period as musical director.

Lucresia Bori, the young Spanish soprano, who made a big impression in Europe the past two years, will be with the Metropolitan Opera Company next season. Margarete Ober, the German contralto, also comes to the Met. next year.

OLYMPIC STOCK FAILS.

Cincinnati, Nov. 29.

The unexpected has happened. The Sydney Toler stock company, opening under favorable circumstances at the Olympic, has failed to do business on the right side of the ledger and the closing notice has been posted.

The company quits a week from tomorrow night.

MEEK CO. STOPPING.

Lowell, Mass., Nov. 29.

Donald Meek, who has been running stock here this winter, has announced that the company will close.

DEPENDS ON THE GOING.

San Diego, Cal., Nov. 29.

The new stock company, opening here Nov. 13 at the new Grand, has made a good impression. The organization will keep going unless the going becomes too rough.

SPRING STOCK OPENING.

Decatur, Ill., Nov. 29.

With Lillian Mortimer engaged as leading woman, James L. Veronee announces stock will be installed at the Orpheum here April 15. Mr. Veronee will personally manage the Orpheum players.

PLAYING LEADS IN SEATTLE.

Chicago, Nov. 29.

For the Pantages Stock Co. at Seattle, A. Milo Bennett has engaged Walter McCullough, a well known stock actor, to play the leads.

Seattle, Nov. 29.

Ed. S. Diamond has announced his intention of opening at the Loie's theatre here with stock. A company is being organized.

CLOSES IN DULUTH.

Chicago, Nov. 29.

The Gus Forbes Stock Co., formed as a permanent organization for the Lyceum, Duluth, closes there this Saturday.

POOLED IN PAWTUCKET.

Pawtucket, R. I., Nov. 29.

A pool of the theatrical places of amusement here reveals that Charles Lovenberg is manager of practically the entire situation, having the Bijou, Star, Scenic, and Music Hall under his control.

The Bijou has just closed a stock season, while the Star has abandoned its former "pop" vaudeville policy. Both houses will open only on special occasions or whenever necessity demands.

The Scenic is offering a variety bill of four acts and pictures, booked by the Family Department of the United Booking Offices, and the Music Hall runs pictures only.

ORGANIZING FOR DAVENPORT.

Chicago, Nov. 29.

Cyril Courtney is organizing a stock company for the Princess, Davenport, Iowa.

LYCEUM

CANCELLED WHILE PLAYING.

New Orleans, Nov. 29.

As the queen, mother of "Hamlet," in the opera of that name, Mme. Clarell made her first and last appearance at the French opera house last week. It was her last, because ere the performance was well under way, it was evident a change would have to be made. A placard announcing her cancellation was posted in the foyer.

One of the earliest engagements made during last summer by M. Layolle was that of Mme. Pequot d'Assy, who is said to be a contralto of high standing in France. After the impresario had left for America, Mme. Pequot fell seriously ill, and the manager had to fall back on a blind engagement through an operatic agency in Paris. The result was Mme. Clarell.

Parisian operatic agencies bear a reputation for veracity similar to the small time vaudeville agencies of the south.

SOUSA'S NEW PIECE.

Chicago, Nov. 29.

John P. Sousa and his orchestra gave a well attended and thoroughly appreciated concert last Sunday night in the Auditorium. Besides his new march composition, "The Federal," Director Sousa presented for the first time here a descriptive piece entitled "Dwellers in the Western World."

GOING ACROSS COUNTRY.

Boston, Nov. 29.

Henry Russell, managing director of the Boston Opera House, is planning to take his company on a tour across the continent when the local opera season ends.

George Baklanoff, the Russian baritone, will not be with the Boston Opera Company this season. He is announced to join the Imperial Opera in Vienna.

The new \$250,000 pipe organ in the Louisville Christian Church has been dedicated.

Augusta Cottlow, pianist, will be heard here for the first time at the Plaza Hotel, New York, Dec. 5.

Leo Slesak, the Czech tenor, has left the Imperial Opera House, Vienna, and comes here early in January to sing at the Metropolitan Opera House.

Frank Croxton, basso, has been engaged to sing in "Messiah" with the Worcester (Mass.) Oratorio Society. He will appear in New York later in the season.

Eva Mylott, the Australian contralto, traveling with Jan Kubelik as accompanist, goes to the Pacific Coast on the present tour.

The Max Jacobs String Orchestra, now in its third season, gives three concerts in New York, Dec. 19, Jan. 23, and Feb. 10.

Alexander Heinemann, the German lieder singer, has started an extensive concert tour.

Maximilian Pilser, who is devoting his time now to concert work, will be heard in New York the first part of December.

Marie Stoddart, American soprano, is having a long tour arranged for her by the Quinlan Agency.

Reed Muller and wife (Nevada Van Der Veer) are meeting with success on their tour through New York State and New Jersey.

Albert Spalding, violinist, has been forced to cancel two weeks' engagements, owing to illness.

Max Zenger, Bavarian conductor, who in 1868 conducted the Regensburg Opera and later was stationed with the Munich Royal Opera died at his home in Munich, 70 years old.

Claude A. Debussy arrives in Boston next month, coming from Paris to conduct the performances of his two operas, "Pelleas et Melisande" and "St. Sebastian" some time in January.

NEW YORK.

"Try-out Nights" have been abandoned at the New York Roof. "Amateur night" is the feature now Tuesday evenings. It is pretty late in the day to pull one of these affairs, but it gets over and the audiences have a whole lot of fun. A "song plugger" from the York Music Publishing Co., while seated in the audience, Tuesday night of this week, recognized a couple of Shapiro's singers billed as amateurs. An "Irish Players' Night" came near being the added attraction of the show. Business was a little better than fair but the stormy weather might have had something to do with keeping a crowd away.

Meyers and Perry (New Acts) opened the regular show, appearing a little after eight. The Castellane Brothers caused quite some excitement with their fast bicycle act. The boys are doing splendidly with the somersault tricks.

Valroy Major is the kind of a turn that simply does not belong on the Roof. Her songs are of a quiet nature. She never had a chance with them. Her dance at the finish did a little better for her.

The Mascagnis in fancy and whirlwind dancing could not get the audience interested, possibly on account of the absence of an orchestra. Acts of this kind need plenty of noise. The turn though has little to interest outside of a whirl the man does.

The Musical Smiths did well at the finish after they had got over the classical music and played a few popular numbers. Five cornets only in an act is a pretty hard vaudeville proposition anyway.

Ward, Clare and Ward consumed much time with a sketch that didn't have a chance on the Roof. In the regular small time theatres the piece could draw plenty of laughs. Tweedy and Roberts (New Acts).

The Three National Comiques closed the regular show. These boys are great tumblers. The ground work of the "straight" ought to place him among the best. The act is good enough to open the show on any big time bill.

Jess.

OBITUARY

John Griffith, an elderly actor, was found dead in bed Nov. 25, at 353 West Forty-second street, New York. He had played with Edwin Booth, Thomas Keene and Richard Mansfield. His mother lives at Springfield, Ill. Disappointment following the abandonment of a play intended for Broadway, and in which he was cast for a part, after many rebuffs, is thought to have broken the old man's heart.

Webster, Mass., Nov. 29.

J. Joseph Patron, old time minstrel, who died at his home in Killingly, Conn., Sunday, was laid at rest Tuesday, in this town. He died of typhoid pneumonia at the age of sixty-five, and leaves a widow and four children, one, W. Jennings Patron, a Boston lawyer. When he passed away his wife was so ill in another part of the house that the news of her husband's death was kept from her.

LADY OF COVENTRY.

On the program at Daly's theatre where Viola Allen is appearing in "The Lady of Coventry," announced as a new romance in four acts, there are a few words stating that the play was staged by the author, Louis N. Parker. That was probably the main reason for the non-success of the piece, which might have been remedied by a cold-blooded, practical stage director with no sentimental interest in the book, other than to regard it as the basis of a series of stage pictures and situations.

Godiva, the Lady of Coventry, is an interesting enough personality to build a play around, and yet Mr. Parker's romance proved only mildly interesting. In this version of the story of the Lady of Coventry, Dorothea, likewise called Godiva, is kept as prisoner in her own castle by Leofric, an outlaw, who has taken the town of Coventry and finally the castle itself by force of arms. He becomes enamoured of her at first sight and refuses her request to let her retainers go free, as he at first promised to do. In another scene he tells Dorothea of his love and is repulsed. He then swears that until she gives herself to him not one morsel of food or any water shall be allowed to come into the town where the people are already starving. She shall be free to go into town and see the misery she has wrought; that he would as soon break his oath as she would think of riding through the town naked at noonday.

She sees in this a way to save herself and her people and decides to ride as he has said. He pleads and forbids by turns but Godiva holds him to what she calls his oath. Finding her immovable he faces the assembled townsfolk and tells them to shut themselves in their houses; that at the flutter of a blind the hand that moved it shall be chopped off and any eyes that peep shall be burned out of their sockets with hot irons. As Lady Godiva passes through the hall on her way to ride, Leofric begs her to forgive him for the insult he has given her. He tells her she is free to go out of the town with her people; that he asks nothing for himself but her forgiveness. She tells him it is too late—that no man would believe in her honor were she not to ride according to her promise.

The lady rides and one man looks, Leofric himself, for which he delivers himself up to have his eyes burnt out. Since he is to see her no more he needs no eyes. Godiva is touched by this new love and confesses her own for him.

Miss Allen as Godiva was charming always, and at times strong, but she failed to create any illusion of lack of attire.

There was a distinct feeling of disappointment when at the finish of the third act there was no glimpse of Godiva "clothed forth in chastity" riding by. In Tennyson's poem of "Godiva" it is said that when her ladyship stepped forth to make her famous ride "she unclasped the wedded

eagles of her belt." It would have been a very pretty touch and easily recognized by the audience had Miss Allen's robe been encircled by a belt with a buckle in the form of an eagle.

Then when the baskets of food were brought on by Godiva's people to be given by stealth to the starving townsfolk, one knew there was no food in them. Again the dozen townspeople who came on now and again, failed to create the illusion of thousands of others outside the gate clamoring for food. The castle rooms shown gave one no sense of any vastness beyond. This absence of proper stage direction in so important a production would seem to be unpardonable. A practical producer, given sufficient leeway, would undoubtedly have improved Mr. Parker's book by judicious pruning, excising and editing.

There was no lack of conviction in Henry Kolker's interpretation of the role of Leofric. He was dominant, rugged and sincere and was fortunate in having the best scenes and situations fall to him. It was in reality a much better acting part than the star's. The only other members of the cast who stood out were Henry Stanford in the role of Waltheof and Charles Harbury as Father Bernard.

The three settings shown were beautiful. Despite this fact the production lacked atmosphere, due as before stated to inattention to detail.

Mr. Parker's dramatization of the story of Lady Godiva and her famous ride through the town of Coventry, as shown at Daly's theatre, is unlikely to prove a popular success. It may be placed in the opposite category.

Jolo.

LITTLE BOY BLUE.

"Little Boy Blue" is probably a success. If quantity were the main essential, there would be no qualifying adverb. Quantity applies to everything connected with "Little Boy Blue" except the principals, few in number. But the authors, librettists and composers! The piece is a romantic operetta, announced on the program by Rudolph Schanzer and Carl Lindau, American adaptation by A. E. Thomas and Edward A. Paulton, music by Henri Bereny. Then there are melodies by Paul Rubens (Troy or Germany?) and Edward A. Paulton. Credit is also given for lyrics to Carolyn Wells, Grant Stuart, Edward Madden and William F. Kirk, while yet another melody is credited to the musical director, Arthur Weld. This array exceeds in numbers the principals of the organization. But to be absolutely frank, additional credit is due the composers of "The Merry Widow," "The Siren" and "The Pink Lady" for at least "suggesting" the best melodies of the score of "Little Boy Blue." Just how much of this will meet with genuine approval on the part of audiences after the first night "pluggers" are disposed of, time will tell.

The piece is an operetta of the conventional type, sung in Europe for several seasons under the title of

"Lord Piccolo." The story concerns a Scotch earl seeking an heir. He hires as an aid, a French detective, who induces a girl to disguise herself as a boy and pose as the heir. The girl is a barmaid, in love with an impecunious but handsome Marquis. He rejects an opportunity to marry an heiress for love of the dispenser of liquid refreshment.

While Henry W. Savage has been lavish in his expenditures, the salaries of the principals will never bankrupt him. Nevertheless they are, in the main, capable performers. Gertrude Bryan in the stellar role in features resembles Maude Adams and when clad in boy's clothes recalls Vesta Tilley in her younger days. Slouching on for her first entrance she created anything but a favorable impression, but as the show progressed Miss Bryan redeemed herself and won a good sized hit that seemed to establish her as a popular favorite.

Charles Meakins, as the handsome young marquis was a "picture." He acted and danced magnetically, but was woefully weak vocally. John Dunsmore, the Scotch Earl gave a fine characterization. Victor Kahn, as a French cafe proprietor was adequate to the demands of the role and Kathryn Stevenson as a sweet little ingenue, equally satisfactory.

The chief comedy parts fell to Otis Harlan and Maude Odell. Both strongly scored. Neil McNeil as a Scotch valet, failed to evoke even a smile from a very friendly house.

A vast amount of scenery of a most pretentious sort helped along the "atmosphere." The costuming was dazzling in its lavishness. The stage direction of Frank Smithson and the arrangement of the dances by Jack Mason call for favorable comment.

Despite herculean efforts to plant a couple of song hits by the aid of a violinist and evolutions, and a palpable imitation of the "Merry Widow" waltz, nothing in the score will be whistled.

"Little Boy Blue" will probably have a successful run at the Lyric in spite of its numerous defects. There is enough in it that is good to warrant such a prediction.

Jolo.

TAKE MY ADVICE.

Anybody who tries to seriously review "Take My Advice" with William Collier in the stellar role is entitled to be laughed at for his pains. It just can't be done.

"Take My Advice" might just as well be called "What's the Use" or anything else. Collier disarms criticism and describes it as an "entertainment," so if in passing any comment you insist on calling it a play—no matter of what sort—the laugh is on you.

In reality it is a series of duologs designed for the exploitation of Collier's "besetting sin," repartee. If ever Collier attempts to read a serious line he will surely disappoint his audience, unless he twists the last word into a quip or "gag" of some sort. Mr. Collier has taught the public to expect that of him and they will ac-

cept nothing else. But the main thing is that they like it, are willing to pay for it and, after all, why not give it to them?

Still it is the same bag of tricks in which he is an adept. He shakes them up and twists them about and manipulates them in various complex and diverse ways. There is the timidity in love making, the sneaking of a drink, the flip philosophy engendered by temporary financial embarrassment, and the winning of an independent competence in the end through diligent application to business, inspired by the desire to win the woman of his heart.

Well, what do you think of that? Here we are actually having the effrontery and poor taste to attempt an analysis of a Collier entertainment. Away!

Here's a couple of Collierisms to regain the reader's good grace: "I plan out what I'm going to say to girls and what their answers will be, but I never say the right things and that makes the answers all wrong." This to the villain: "You didn't attend to business, you didn't tell the truth, you were not honest—so I think you'll make a good husband." There are hundreds of just such lines in the piece—beg pardon, entertainment—and they kept the audience in a constant turmoil of laughter.

Not only is the dialog replete with the Collier stamp, but in addition to the stellar role bearing that trademark, the authorship is credited in part to that source, and there are five other members of the clan in the organization. There is Thomas Garrick, a brother-in-law, Helena Collier Garrick, a sister, Paula Marr, wife, William Collier, Jr., and the manager is Walter Collier, a cousin. Collier need make no apologies for his relations. All acquitted themselves creditably.

The brother-in-law played a middle aged business man acceptably, his wife was a sweet and charming ingenue lead, his sister was a deliciously funny character comedy without resorting to freaky make-up, the son was a bright and cute little precocious kid, and the cousin was a genial, yet dignified, "man in front."

Others in the cast were William Lamp, Chas. Dow Clark, John Junior, Dorothy Unger, John Arthur, John Adam, Thomas Stuart, Regina Connell. None has the "God given" gift of genius, yet all were more than acceptable.

James Montgomery is given equal credit with Mr. Collier on the program as the author. How the poor fellow must have suffered at the sacrifice of everything for a laugh. On the other hand what a consolation and balm for his wounded feelings will be the weekly royalty remittance that will come to him by virtue of the almost certain lengthy duration of the metropolitan run of "Take My Advice."

After all, money talks, and the sound of its voice is usually cheering. The Fulton theatre has a hit. But contemplate what "Take My Advice" would be minus Collier, Collierisms and the Collier family!

Jolo.

COLUMBIA.

It's doubtful if there was a more enjoyable vaudeville bill in New York (not excepting the regular houses) than the program of nine acts on the single night (Sunday) of the week Feiber & Shea present a variety show at the Columbia. Not the least attraction by any means was the newness of some of the acts to the big town, for newness nowadays in vaudeville is a novelty all by itself.

The Columbia held nearly capacity. That Sunday show will mean another large house this Sunday, for vaudeville which is variety (and something else besides the ding-dong variety New York has been getting for the past two seasons) must draw.

For a one day show, the acts were excellently placed. Perhaps the only turns suffering from position were Armstrong and Clark, who were too far down (second from closing) and Joe Spisnall, and Co. (New Acts) opening the show. The comedy of the rough style in this turn demanded and deserved a later position. "No. 3" would have suited it nicely, but the bill did not permit a rearrangement.

The talk in the Armstrong and Clark act can't get over. It isn't there. There is no reason why it should be. In order to introduce the blackface comedian, the boys have deemed it necessary for a sketch foundation to a "piano-act." The comedian has some fun in him, and can deliver a "rag" song, while the pianist does well enough with a straight number, but the boys, if they want to advance beyond the smaller time, must reframe the turn. They displayed poor judgment Sunday night in singing "Mysterious Rag" after Mueller and Mueller had used it. It's funny a "piano-act" couldn't make a quick shift of a number. Either that should have been done or the act closed without it.

Mueller and Mueller have returned to New York, but they haven't kept pace with eastern vaudeville in their selections. The boys dress "straight" and carry a plush drop with a big "M." That would do something for the "class" sought, if the selections were abreast of it. Opening with "Old Home Town" and mixing up "The Rosary" for the second number gave the turn a very poor start. Using Geo Lashwood's "Twilight" song helped some, and "Mysterious Rag" pulled the couple out in the No. 2 spot at the Columbia. But they must do much better to get talked about around here.

A good comedy moment was that furnished by Girard and Gardner. They appeared in the India sketch. It makes one just a bit tired to see and hear about "the scarcity of material on the big time," and then recall that Girard and Gardner haven't worked a big house in New York in some time. If the New York managers know a better Irish comedian, who is available than Eddie Girard, they ought to grab him right away. Up to date, none such has played on Broadway. The sketch has been well worked up since its first appearance

FIFTH AVENUE.

It took a long time Monday evening for the audience to become seated and a longer time for the bill to get started. There were no extraordinary features, no new acts and barring a few of the turns, the audience sat on its hands and waited.

The show didn't get a real start until Joe Jackson appeared, although the blackfaced team of Corcoran and Dixon had 'em going on the comedian's dancing.

The Banks-Breaseale Duo, with music, special setting and Colonial dress, opened quietly, Corcoran and Dixon following. "The Police Inspector" may have been on too early. The piece was accepted with indifference.

Leona Thurber and Harry Madison created some laughter while Madison's dancing scored. Jackson came next and had everything his own way, his comedy proving a big hit.

Beasle Wynn, programmed next to closing, was in the "sixth" position. The dainty comedienne and vocalist registered another large personal hit. The audience liked her "If Every Star Was A Little Pickaninny and There Was A Little Chicken In The Moon" and "Italian Serenade" the best of her new songs, while she cleverly put over "When There's Something Coming Down." The last tells of the predicament and subsequent embarrassment a woman is in when she feels some of her attire slipping out of place.

Miss Wynn was in splendid voice and had to sing one of her old numbers at the close. She displays some handsome wardrobe. Each dress is becoming. Miss Wynn is adding to her popularity at the Fifth Avenue this week.

"Dinkelspiel's Christmas," with Bernard Reinold as the old German, is back for another visit but from the way the audience laughed the sketch seemed new. Good, honest fun with a happy ending makes "Dinkelspiel's Christmas" one of the most appreciated acts in vaudeville.

The Temple Quartet came next to closing and with little singing ahead of the four boys, "cleaned up," their "rag numbers" in particular getting a big hand. This quartet, when right, is there on the harmony tug with a capital H.

Meehan's Dogs closed. The leaping greyhounds will win any audience, particularly "Rex," who is some aviating dog. *Mark.*

at the American (Morris). Mr. Girard has inserted several new bits, one very funny and original. About the only thing missed is the pretty song Miss Gardner formerly sang. And the only fault is the messy work with the water, though it brought a scream.

The Great Lester, next to closing, dragged out his turn to the usual length. It has always been eight to ten minutes too long, but he did very well throughout. The Seven Samois, an Arab acrobatic act, closed the show at an early hour, the nine acts running through from 8:20 until 10:30.

Gardner and Vincent, Schrode and Chappelle, and Ward and Cullen (New Acts). *Stms.*

COLONIAL.

A bill that did not look particularly inviting on paper developed into a dandy vaudeville show. Perfect dovetailing of acts is the answer. The program is ball bearing, with the bearings well oiled with comedy that slips the cogs along over each other without the slightest friction. There were several hits of goodly proportions, and also a couple of turns carried along by the tide.

Lillian Shaw is the headliner. While she did very well second after intermission, Miss Shaw is hardly strong enough to top bills in the Williams' houses. Just why the comedienne should be billed over Walter C. Kelly and Joe Howard and Mabel McCane was a puzzler going into the theatre and one still wondered at it coming out.

The house was well filled on the lower floor and in the boxes Monday night, but the balcony floor was light. Miss Shaw has a couple of new songs. She opens with "Rum Tum Tiddle" the Winter Garden hit. In straight attire and without dialect Miss Shaw was unable to follow the voice of Mabel McCane's a few steps ahead. Lillian got very little from the number. Her second and best is a Dutch character song with the comedienne pushing a baby carriage. This is the only number in which she uses the eccentric makeup. From the manner in which it went she should readily understand wherein her strength lies. A "Yiddish" baseball song is useless. Her other two numbers are old. Both did well, "I Gotta Da Rock" and "Dat Yiddisher Dance."

Van Hoven, "No. 2" didn't get nearly what he would have under other circumstances, but "The Dippy Magician" certainly made it easy for those who followed. He worked the audience into a good humor until they were ready for anything. This was plainly evidenced by the manner in which Linton and Lawrence went over with a bunch of ancient puns and a playing upon the awkwardness of young girl endeavoring to sing, play piano, etc.

Walter C. Kelly, "No. 4" picked up the string where Linton and Lawrence left it and before the sagging had been noticed he sent it whirling in the air. As a story teller Kelly has no superior. Many of his stories catch laughs before the point is in sight. Each contains more than the one laugh prescribed. It is all in the telling.

Joseph Howard and Mabel McCane closed before the intermission. They held the string which Kelly had sent into the air right up there. The present arrangement is a classy looking outfit. Miss McCane wears a couple of frocks that are wonders, and she tells the familiar talk with Howard in a manner to make it sound fresh. A corking singing combination, the couple will go over as a classy entertaining specialty anywhere.

Willard Simms next to closing kept the laughs going.

Welch, Mealey and Montrose closed and the house remained seated. Wynn and Russon opened after intermission. Reba and Inez Kaufman (New Acts). *Dash.*

HAMMERSTEIN'S.

While the bill did not attract a record house Monday night, those in turned out to be real warm-hearted. Most of the acts fared better than could be expected at the Victoria. Two acts on this program held a female impersonator. The show was a pretty long one and could have started with the third act.

It must have required much thought on the part of Harry Von Tilzer what to sing this week. The song writer was at Hammerstein's not so long ago. Outside of two numbers, the act remains unchanged. The two new songs sounds like winners, especially the comedy number called "With His Little Cane and Satchel in His Hand." The other new one was a "coon" song of the present type named "Counterfeit Bill." Mr. Von Tilzer had the services of three people in the audience, and a boy on the stage, who sang the chorus of "Blanket Bay" in a pleasing voice. The composer was on two before intermission.

That "Billy's Tombstones" hasn't lost any of its value was demonstrated. The playlet is still in the running for high honors among comedy sketches.

Lyons and Yosco cling to much popularity at Hammerstein's. The harpist and the singer received the biggest reception Monday evening of anyone on the bill.

If anyone wants to catch some class in women's clothes let them see that boy of Alexander and Scott. The impersonator comes back with three new creations that are dreams. The singing numbers also have been well taken care of, for both boys are getting them over better than ever. The act was at a big disadvantage through The Grazers ahead of them in the bill. The Grazer boy discloses himself by removing his wig the same as is done by this turn.

Collins and Hart, the suspended sensations, brought the laughs early in the act, and at the finish, turned them into roars.

Belle Blanche had a very hard spot for her act, which starts quietly. The mimic was on two from closing, pretty late on the long bill. It seems as though it has come to the time when Miss Blanche should decide what kind of turn she is going to do. Monday night the numbers in which the voice had to be displayed went much bigger than the others. The imitations didn't figure much at all.

The Grazers, "No. 3" were a big surprise. The finish of the boy's dance was a big hit and the removal of the wig took the wise crowd right off their feet.

The Three Keatons, held over, appeared "No. 4." Joe and Buster had a great old time. Joe pulled a couple of real nifties about the crowd coming in.

Frank Fogarty appeared next to closing. He made more than good at this late hour.

The Three Marcantonis were on last. Those who remained were given a treat in this ring act. The men are splendid looking athletes.

James Burns, a wire walker, opened the show. Leslie Thurston, xylophone player, "No. 2" Yvette (New Acts). *Jeess.*

COLUMBIA BURLESQUERS

There seems little difference in the "Columbia Burlesquers" of this season from last year. Two or three new principals are among the many; a few numbers have been substituted for those formerly employed; perhaps the settings have been repainted, or maybe one is new (to this show) but truth to tell, there wasn't anything in "The Columbias" show last season to leave an impression, so it all seems new. It can come back next season too, with the same outfit, and no one will recall it. There's nothing worth recalling. No doubt, though, the principals could take care of real material.

The performance runs in two pieces with an olio separating. The first scene is aboard ship, but whether the boat is moving or not never comes out. Once Mabel De Young as a French girl asked her fellow-conspirator for \$50 "to go out and buy a ring." That indicated the boat was either anchored or headed for a jewelry store. Then again some one asked someone else, "Are you going abroad?" The interior set didn't look like a Coney Island liner, either.

In the second act, which must be important as the program repeats the same characters and names of principals from the first part, the setting is the "Cafe de Boulevard." As the program had no more room, the place where the "Cafe" was supposed to be wasn't mentioned. It may have been Second avenue or Paris. Probably Second avenue, for Leo Stevens brought out his band business in this scene. They surely wouldn't stand for that in Paris.

About 10:50 Nellie Florede commenced singing about "Madrid." That was the cue. It may have been a good show after 10:50.

Miss Florede is only one of the prima donnas. Helen Jessie Moore is the other. Miss Moore is very versatile. She sang soprano solos as though brought up in a dramatic school of acting, "rendered" "coon" songs and delivered a recitation. The recitation was about a glass of booze growing confidential with a glass of water. Quite enervating. Then Frank O'Brien, who was a tramp-lord in the play, recited about a couple of "bed-bugs." Oh, yes, Mr. O'Brien's recitation was delightful—and refined. Comedy, you see, a parody on Miss Moore's recitation.

This recitation business was neatly worked up too. There was a dinner scene. Mr. O'Brien wrestled with a turkey. Miss De Young made believe he spilled the gravy over her dress, but he only spilled it over the stage. When the festivities were dying down, some one said what next, and Miss Moore walked right out to the footlights, saying she would tell about the two glasses. It became very interesting, because the spot man threw the yellow light upon Miss Moore, something the dramatic-soprano reader was never intended for.

Two good laughs came out during the evening. Both were caused by "Hell." Messrs. O'Brien and Stevens

split the word 50-50, each getting one laugh from it. The "book" and "dialog" of the piece were somewhat interfered with through interpolations by Mr. Stevens. He mentioned "Ain't it warm?" and "Well, what do you think of that?" so often, besides sneezing right in the middle of some of the worst scenes, that the plot became hazy every little while.

There was other comedy. Once Mr. O'Brien fell down some slippery stairs, and once the French girl trimmed the Dutchman for \$300, because her fellow-conspirator said he would kill him if he didn't give up, but the two tramps got the \$300 away from the Frenchman afterward, so it wasn't so bad. (The French girl had turned the money over to the Frenchman, who was her fellow conspirator. Don't remember?) And in the second act the Dutchman got robbed again, this time by four show girls, two of whom are near-principals this season, (probably in training for next year, when with their poor voices they may become prima donnas also).

There were a number of numbers. Nearly all did as well as "Mysterious Rag," which didn't get an encore. "I'd Like to Have You Do Something for Me," well sung by Miss Florede and Norman Banta, was the single legitimate hit. That is some orchestra leader (with the show; called "musical director"). For "Carolina Twins" as "rendered," two encores had been prepared. The musical director made the girls go right through both. Much he cares for the audience!

Speaking of the comedy, it should be mentioned they had the "imaginary business."

In the first part things dropped so low at one point, the chorus girls, sixteen of 'em (inclusive of the near-principals), had to dance to "Turkey in the Straw." It wasn't programed, but everybody should know "Turkey in the Straw" anyway. The chorus girls didn't do badly. They are a nice looking lot, and probably never saw Lynn. They did a pretty little sailor's hornpipe, too, in another song.

The Misses De Young, Moore and Florede dress well. Each had several changes of wearing apparel. Miss De Young wore the most in the first part. She also looked the best, and played a French girl creditably. Perhaps if Miss Moore would stick to the straight selections, allowing either Miss Florede or Miss De Young to try one of the "rags," it would be better for the performance.

In the olio were the Four Banta Brothers, Major and Roy and Miss Florede, in that order. Major and Roy are doing the Bedini and Arthur act (by consent). The tall fellow did some pretty single stick work.

In the burlesque Mr. Stevens had a bit of pantomiming. That was where the robbery occurred. Real edifying to see four young women, though two are in the chorus, going through a man's pockets. This is when they missed a chance to work in "The Apache," and then "The Columbia Burlesquers" would have been perfect-for some other Wheel. *Stine.*

THE KENTUCKY BELLES

William I. Flagg is the author of "The Morning After" a two-act piece that serves as a foundation for the Kentucky Belles entertainment. Mr. Flagg has not done a bad little job, although showing no startling originalities. It is one of those old musical comedy ideas, with a comedy king and all that goes with it. The story doesn't amount to much but there is a reason for things and were the accompanying embellishments as good as the book "The Kentucky Belles" would be a first rate burlesque show.

It is not a good show and the reason is readily apparent. Many burlesque shows this season have owed their defeat to the lack of good principal women. "The Belles" goes further. It has neither good, bad nor indifferent principal women. What a good lively soubret could do for this show would be a wonder. Before the show is half over you begin to want to get up and yell and try to hurry things along. The action never starts. Ginger, ginger, ginger should be crammed down the throat of everyone concerned in the show.

The scenic equipment is nothing. Two exteriors that cost the producers not a moment's thought looked foolish on the Casino (Brooklyn) stage. Besides the sets there is a green plush covered chair carried which takes in the entire outfit.

The costumes supplied the chorus girls do very nicely. Sixteen girls are along. Four of the rank and file get opportunities out in front. None showed marked ability although as a chorus they do very well. They average up for looks and manage the little work accorded them well enough.

In the opening piece there was one of those philosophic recitations and a lovesick duet, both under the green light.

The comedy is the show's stronghold. There are several very good bits, not exactly new but still well done with different twists that make them funny. The old standbys have been allowed to rest. The house-robbing affair was very funny, as was the fight, later on in the proceedings. The comedians aside from the free use of "Hell" and a mussy use of bread, worked cleanly and to good effect. A funny idea was the character of a "Bug" who imagined himself a steam engine. It was well done and ridiculous enough to be funny.

George Topack and Thomas Manning with Ben. B. Byron hold the comedy honors. Topack and Manning work together during the entire performance. As genteel tramps they put over a quantity of comedy that for an ordinary show would be quite sufficient. In "The Kentucky Belles," however, with the numbers sliding off in all directions and no principal women, too much is expected of the pair. Topack was at fault with the mussy bread incident, and Manning, to even matters up, got in on the Hell thing. Manning also made a fumble when he pulled an Irish song

in the burlesque. "Will Ireland Wear the Rose, if England Wears the Shamrock?" or something like that. Anyhow, it doesn't belong.

Ben B. Byron was the "Bug." He just hit right up with Topack and Manning for comedy honors. At a glance, Mr. Byron didn't seem to be going over, but he grew on the audience and became very well liked.

Percy M. Smith, a member of a quartet, was the straight man. If Percy could ever out act the suit of clothes he wore in the opener he might get over, but he'll never make it. A sack coat cut as long as a Prince Albert with side pockets about waist high is not considered good form in these days of the short jacket with the English cut. Aside from being a straight man Percy was very busy. He worked in a quartet in the olio and also acted as assistant in a horse act, all the time wearing the trousers of "That" suit.

Lester L. Pike as the King Prince had little or nothing to do. William H. Beyer, of the quartet, also did a "nance" which is funny or not, according to how your sense of humor has been trained or developed.

There were a couple of other men.

Three women principals were billed. Marion Benson came the nearest. She lead a couple of numbers and had several lines to speak. La Belle Helene did an act in the olio, Dorothy Barnes lead a number and worked in the chorus.

The olio was tacked on to the opening piece. There was no intermission, unless the two minutes occupied in telling the audience that this week's amateur night had been changed, was supposed to take up the time. The small audience didn't go wild over the announcement.

Elm City Quartet started the vaudeville. They never got a look in. "Clasy," "ham actor," etc., arrangements have been found guilty long since. The boys could at least brighten up their selections or sing the ones they are using as they are written.

"La Belle Helene and Co., in a sensational pantomime 'The Devil's Bride.'" Reads good but looks tame. Two men assist the dancer who might be alright if allowed to cut loose. La Belle should be a bit careful of her kidding on the stage. Putting her hand to her nose to someone in the wings may have amused the back stage crowd, but it's a liberty that even Ruth St. Dennis would not take.

Topack and Manning were billed for a specialty but did not appear. "Don Fulano," perhaps an added attraction, did very well. The horse is put through the familiar routine of selecting numbers, colors, and adding. The animal is bound to get some attention on its looks.

Illustrated songs were also an olio number.

A little money judiciously spent could make a good show of "The Kentucky Belles." It would have to be judiciously spent, though, and be real money. *Dash.*

TOURING IN AMERICA

Miss ADA REEVE

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

Models DeLuxe.

19 Mins.; Full Stage (Special Settings).

Miles, Detroit.

A living picture act different from the others. In the center is a large ten-foot gold frame which reproduces paintings. On each side is a smaller frame in which marble statuary is shown. The act starts with the paintings, the lights being dimmed until they gradually die out and immediately the statuary subjects assume the light. The light effects are worked alternately. The effect is all that could be desired, giving pictures a beautiful appearance. Among the subjects were "The Artist's Model," "Ruth in the Wheat Field," "Nature's Mirror," "In The Valley," "The Color Bearer," "Marguerite," "The Nymphs Wooing" and "Washington Crossing the Delaware." Each was applauded. The statuary reproductions number sixteen. The act is continuous; no waits, and something always to keep audience looking. It is new and novel and made a decided hit here. Five girls and two men comprise the model crew. Special music is rendered for each picture.

Les Gougets.

Musical.

8 Mins.; Full Stage (7); 1.

Empress, Cincinnati.

A man and a woman of French nationality have the making of a winner, for the act possesses considerable novelty. The team rely exclusively on brass instruments. The man possesses wonderful lung force, but the execution is "grating" on the nerves. Near the close a bass horn probably fifteen feet long is played. He gets a lot of noise out of it, but little music. Before the finish a duet is rendered, poorly executed. If the team should ever be able to learn to play the instruments they are using, and secure selections which the American public will understand they may consider themselves ripe over here. *Harry Hess.*

Dorothy Lee, a prominent stock actress, is quite ill at her apartments at the Bartholdi Inn.

Gallager and Shean will appear at Hammerstein's Dec. 11, through their company, "The Big Banner Show" laying off that week.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
35 SOUTH DEARBORN STREET
Phone 4401 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—It's an all-star bill at the Majestic this week, the best show Major Glover has offered his patrons in weeks and weeks. Each individual act scored a big hit, a few came near stopping the show and collectively they were voted the best combination Chicago has ever had. "Everywife" is the headliner, and Chicago liked it. It's easy to understand and easier to appreciate. The Whittakers opened the show (New Acts), followed by Guerro & Carmen, who replaced Kimberly and Hodkins after the afternoon performance. For a straight legitimate musical act, Guerro and Carmen are excellent. A harp and a violin played into an instantaneous hit (without ragtime) and the pair almost stopped the show. The woman might choose a different gown from the rather loud blue velvet one employed Monday evening. Something in silk would add class. The pair encored themselves to the limit. Frank Milton and De Long Sisters kept up the good work by corraling one of the three biggest hits of the week. It's the best act of its kind ever seen around here, although the trio originally started out of Chicago. William Thompson and Co. in "The Wise Rabbi," told a cleverly written story, and then Nellie Nichols walked out in "one" and took another end of the three-cornered prize. Miss Nichols, too, is in a class of her own. The house placed their approval signet on her work by vigorous applause. After "Everywife" had come and gone, Cliff Gordon with new German hash came out, and took the balance of the bacon without an effort. Gordon was the prize laugh getter of the evening. The Gash Sisters closed the show to a full house, the audience waiting for the pictures.

WYNN.

COLONIAL (James J. Brady, mgr.; K. & E.).—For those who enjoy the risqué variety of public entertainment, "Modest Susanne," Al. H. Woods' and H. H. Frazee's musical edition of "The Girl in the Taxi," should have an especially strong appeal. For the others, whose tastes lead in the direction of the circus, the play is likely to offend rather than please. "Modest Susanne" is in reality a comic opera more than a musical comedy, and is very much Viennese in character and construction. It serves in this particular case as a frothy concoction for the presentation of Sallie Fisher, a Chicago favorite, as a star, and serves its purpose boldly but well. There was a generous turn-out of her admirers at the opening performance last Sunday night. The producers of "Modest Susanne" have spared nothing in the way of expense or details in staging the piece, and have surrounded the star with a capable company that includes several players of comparatively less ability and prominence than the young woman who so cleverly essays the titular role. Conspicuous among these are Stanley H. Ford, Kathryn Osterman, Maude Earle, Lawrence Wheat, John L. Kearney, Ernest Torrence and Max Freeman. The costuming may be said to be faultlessly beautiful and the settings unusually rich and appropriate. Particularly are the latter noticeable in the second act, a ball room interior at the Moulin Rouge, Paris. The opening act has a dull and uneventful opening. It appears to drag until Miss Fisher comes on with the spice and seasoning. She is the ginger of the play, and when she joins in a vocal trio entitled "Paris," with Lawrence Wheat and Arthur Sanford, the number goes over for three encores. "All the World Loves a Lover" is by odds the best of the numbers and will be whistled on the street, even if the melody is suggestive of another composition. Miss Fisher is supported by a generally strong singing company, and for looks, the chorus compares favorably with the best here this

season. The star assumed a natural air of demure, sweetening that fitted her to perfection and in a measure offset the suggestiveness of the situations and the part that she was called upon to play. As a matter of fact, the selection of Miss Fisher to interpret the character of an elderly army officer's young wife who has a constant hankering for the gay life of the French capital, is evidence of shrewd judgment on the part of Impresario Woods, for in the hands of an actress less demure and innocent appearing than she, the part could easily seem vicious. "Modest Susanne" in its present shape, has the punch needed to send it over, but should be trimmed down until the running time is at least twenty minutes or a half hour shorter. It was ten minutes after eleven when the curtain finally went down on the last act the opening night. *HEBO.*

COLUMBIA (E. J. Wood, mgr.).—When "The Passing Parade" arrived in Chicago it was evidently a poor show. When it leaves it should be in shape to make the circuit without a mishap. This, simply because Gordon & North tried out a complete new first part Sunday afternoon. Although running for a hundred minutes, it showed wonderful possibilities of the kind that should be easily adjusted to working order. Once the dead-wood is eliminated from the book, "The Passing Parade" will probably be one of the Eastern Wheel's A shows. One noticeable deficiency is in the cast. It doesn't look nor work like a Gordon & North company. Perhaps this was because of the newness of the material. In every other department the producers have lived up to their reputation. The first part tells of a rich German (Chas. Aveling), whose sole ambition in life is to marry his daughter to a titled foreigner. His attorney (Law Dumber) frames up a scheme and provides a bogus Duke for the ceremony. The theme carries innumerable complications, the girl finally marrying an Irish hack driver through the aid of a wishing stick in his possession, which is supposed to have the power to give the owner whatever he desires. The second part is thrown on the boardwalk of Atlantic City, the characters remaining the same. There are several comedy situations in the opener that show promise, and while they worked rather clumsily Monday afternoon it would hardly be just to form an opinion on the initial performance. The author has introduced a novelty finale for the first part, when the girls appear in nightgowns singing "Mysterious Rag." Pillows are tossed to the audience, working up a little excitement, although perhaps a trifle rough, and for the finish the girls lie down on the stage with their heads protruding from beneath the curtain as it descends. For an encore the chorus sing about face and show the audience their underpinnings in the same manner. When in perfect working shape it should go well. Several dark scenes will eventually develop into laugh getters, particularly the one in which the wishing stick plays an important part. A bit between the Irishman and German will also become a winner. The German mistaking the Irishman for a chauffeur explains in detail the different advantages and disadvantages of his car, while the Irishman, mistaking the subject for his daughter is rather surprised when told "she is in the garage having her body enameled." This bit collides with Andy Lewis's best scene in the piece, a Beauty Show. Lewis explaining about an aeroplane, and the German's similarity is noticeable, although perhaps unintentional on the part of Don Roth, who rewrote the Gordon & North piece. In the ladies' department, Carrie Behr carries off all honors, with Frances West a close second. Helen Ely looks stunning at times—at other times, in poorly selected gowns, look-

ing directly the opposite. She sings well and plays her part right. Frank Garfield renders two songs to applause and gets over nicely. Dunbar makes a good straight man. Rowland is a quiet Irishman, and displays what might be a good tenor voice. He never tried it, however, so this may be only a guess. Among the musical numbers "Don't You Believe Him," topped through the aid of the girls working in the audience. "Grape, Grape, Grape," and "O Molly O," also took encores. "Ragtime Violin," which looks like another Snyder hit, made its usual impression. On the whole, the show, with a little attention, should turn out a winner. For its first performance it passed expectations.

WYNN.

AMERICAN MUSIC HALL (Geo. Harrison, mgr.; Ind.).—The Low Fields' revue with an all-star company is playing to a profit.

AUDITORIUM (Bernard Ulrich, mgr.).—The Chicago Grand Opera company season has not enjoyed the expected prosperity as a probable result of the unfavorable newspaper publicity that has been given the ticket scalping episode.

CHICAGO O. H. (Geo. Kingsbury, mgr. K. & E.).—"Gypsy Love" looks like another "Merry Widow." Has gone over for what appears to be a long and healthy run.

CORT (U. J. Herrmann, mgr.; Ind.).—The steady increase in the box office sales leaves no doubt of the success of "The Master of the House"; the matinees are selling out well in advance.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—Farewell week of "The Concert"; David Belasco presents Francis Starr 4 in "The Cuck of Beaky."

COLONIAL (James J. Brady, mgr.; K. & E.).—Opening week of "Modest Susanne," a new musical play in which Sallie Fisher, a Chicago favorite, returns here as a star; the engagement is indefinite.

GARRICK (A. Toxen Worm, mgr.; Shuberts).—Blanche Ring has started on her last two weeks here in "The Waltz King" and return of Gertrude Hoffmann and her Russian dancers 10.

GLOBE (Col. James H. Browne, mgr.; Stair & Havlin).—Farewell week of Bud Fisher's cartoon-comedy "Mutt and Jeff"; the agency in the scarcity of a suitable Stair & Havlin attraction in the house will be dark until Christmas eve when it is expected to reopen with a show, the name of which has not been made public.

GRAND O. H. (Harry Askin, mgr.; Ind.).—Final week of "Everywoman"; return engagement of Gertrude Elliott in "Rebellion";

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Henry Miller in "The Harrow" takes the road 2 and will be succeeded 4 by Frank McIntyre in George Bronson Howard's comedy, "Snobs"; engagement indefinite.

LA SALLE (Harry Askin, mgr.; Ind.).—"Louisiana Lou" seems to be going better than ever.

LYRIC (A. Toxen Worm, mgr.; Shuberts).—John Mason continues to draw well in "As a Man Thinks," but the official announcement of the house management that the engagement is limited indicates that his leaving-taking is likely to occur about Christmastide.

McVICKER'S (Geo. Warren, mgr.; Ind.).—Last week of a successful engagement of "Way Down East"; commencing 2 Wm. A. Brady will offer "Baby Mine" for two weeks.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Last week to see Louise Dresser and company in "A Lovely Lie"; will be succeeded 3 by Zelda Sears in a new American play entitled "Standing Pat," by Bayard Veiller.

POWERS (Harry J. Powers, mgr.; K. & E.).—Marie Doro seems to be surviving the effect of some adverse criticisms in "A Butterfly on the Wheel" and is doing a fairly good business; no succeeding attraction is announced.

PRINCESS (Mort H. Singer, mgr.; Shuberts).—"Over Night" is established beyond a doubt.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—Second big month of Rupert Hughes' farcical hit, "Excuse Me"; appears to be going to duplicate its healthy run in New York.

ZIEGFELD (W. K. Ziegfeld, mgr.; Ind.).—"The Right Princess" is drawing big from the followers of the Christian Science church and is attracting many who are outside of the faith; will remain here indefinitely.

ALHAMBRA (Marvin-Roche Co., mgrs.; Ind.).—Harry Clay Blaney in "Across the Pacific"; next week, "The Smart Set."

When enclosing advertisements kindly mention VARIETY.

FRANK

MIKE

Hanlon AND Hanlon

SENSATIONAL GYMNASTS

THIS WEEK (Nov. 27) POLI'S, HARTFORD

Direction, H. B. Marinelli, Ltd.

Norine Carman

and MINSTREL DUO

PLAYING UNITED TIME

MINSTREL FIRST PART
SINGING AND DANCING
WITH
HILARIOUS COMEDY FINISH
Special Drop Setting

BIJOU (Ralph T. Kettering, mgr.; Stair & Haylin).—Will go to pictures after this week's engagement of the Marvin-Roche stock company's production of "Chastown Charlie."
CROWN.—"The White Slave"; next week, "Mutt and Jeff."

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock: "The Man Who Owns Broadway"; next week, "Miss Petticoats."

HAYMARKET (H. A. Bailey, mgr.; Stair & Haylin).—"Driftwood"; next week, "School-days."

IMPERIAL (Kilmt & Gassolo, mgrs.; Stair & Haylin).—Emma Bunting in "Toss of the Storm Country"; next week, Ward Vokes and Lucy Daly.

MARLOWE (Chas. B. Marvin, mgr.; Ind.).—Stock: "Strong Heart."

NATIONAL.—"The Campus."

It is given out here by pretty good authority that Harry Askin is planning to send the original company of "Louisiana Lou," now entertaining the patrons of the LaSalle Opera House, to San Francisco for a stay next summer, and that a No. 2 company will be organized for a summer run at some theatre in Boston.

The management of Gertrude Elliott, who reopens next Monday at the Grand Opera House in "Rebellion," is understood to be seriously considering the idea of a revival of "The Dawn of a To-morrow" for use as an alternate play for their star.

George Damerel, the star in Mort H. Singer's production of "The Heart Breakers," while playing Anderson, Ind., 34, addressed the student body of the Anderson University. His subject was "The Stage."

Frederick Donaghey, the Liebler & Co. representative in the west, has been constituted general manager of the Harry Askin enterprises while the latter is away in the east on a pleasure trip. Incidentally, Manager Askin is understood to have arranged with Donaghey to again co-operate with Ben Jerome and Addison Burkhardt in the construction and preparation of the annual production for next season at the LaSalle Opera House.

Special Thanksgiving matinees were the rule last Thursday in all the local playhouses and in nearly every instance the "sold out" sign was conspicuously in evidence.

Henry Sophus Sheldon, the Chicago author of "The Hovoc," will have another play in shape for Henry Miller next season. It will be given the strikingly suggestive title of "The Jailbird," and is to be a stage study of the subject of criminology.

Harriet Lathrop, a comparative novice in the world of acting, has been lately added to the LaSalle Opera House force of understudies.

Henri French, who was arrested recently in New York City on a charge of child abandonment preferred by his wife, arrived in this city last Saturday morning in the custody of a Chicago officer and was taken to the Cook County Jail to await trial. He was held in default of a \$1,500 bond.

Etta Burke, who is known theatrically as a member of the "Polly Pickie's Pet" company, was given the custody of her child last week by Judge Pinckney in the juvenile court. She had left her offspring in the care of her sister a year or two ago while she went on the road to fill a theatrical engagement, and while away was stricken down with an illness that prevented her return to Chicago

for some time. The child was reported dead, but when the mother returned, the former was found to have been placed in an orphan asylum, from whence it found its way into the home of a Mrs. McCarthy, who refused to surrender it, on the ground that as a member of the theatrical profession, the mother was not a fit custodian. In his decision, the judge spoke in laudatory terms of the members of the profession as a whole and for whom he professed to have the highest regard and esteem.

Unless the Hagenback circus management shows a disposition to adjust the claim against them of one John Helliott, who has had a combination elephant, tiger and leopard act with the show for the last three years, a damage suit is likely to eventuate at an early date. According to Helliott's version of the affair, his contract with the show management permitted the latter to hold back \$25 a week from his salary until the end of the season, and that when the circus closed down recently at Helena, Ark., everybody received their salary but himself, who was instructed to accompany the outfit into the headquarters at Peru, Ind. This Helliott claims he was unable to do for the reason that just as the train was pulling out of Helena, his baggage was uncereemoniously tumbled off to the ground. Helliott finally reached Peru on a later train and alleges that he was refused the payment of a total of \$1,050 due him for back salary. He has placed his claim in the hands of the Lowenthal here with instructions to bring suit against the show management.

Manager Charles Vernon, of the American vaudeville theatre at Anderson, Ind., and the Bijou, at Charleston, Ill., is mourning the absence of J. E. Nickels, recently resident manager of the Charleston house for a period of one eventful week, and who disappeared 18 with what Vernon claims to have been approximately \$400 of the latter's money. Several vaudeville acts, performing at the Bijou, seem to have been bilked out of their salaries, and are looking to Vernon to make good the amount of their claims.

Mark Monroe, a New York agent and manager, has lately been awarded a judgment for \$125 against H. A. Sodini, manager of the Family, Rock Island, which represents a salary claim for a vaudeville engagement two years ago, when Monroe was an actor.

Theodore Wassman, formerly manager of the Garfield, this city, has succeeded Claude Doyle in the Frank Q. Doyle agency.

The stars of the Chicago Grand Opera have been invited to attend the performance of "Gypsy Love" at the Chicago Opera House on their off nights at the Auditorium. The invite is the courtesy of Marguerita Sylva, who was a member of the opera company last season.

"The Bird of Paradise" is the name of a new play that will be offered New York producers shortly by Richard Watson Tully, the California author of "The Rose of the Rancho," and of the piece which William Morris exploited under the name of "My Cinderella Girl." Tully passed through Chicago last week and was eastward bound with the manuscript of the new composition.

On the complaint of May Krouse of 3554 Beiden avenue, this city, Franklin Clifford, residing at the Hotel Mayer, in Wabash avenue, and said to be an actor, was arrested last Sunday by the local police on a charge of having fleeced the complainant out of \$25 through an alleged ruse of getting her a posi-

tion as a pianist. Miss Krouse claims that Clifford got her money, but that the promised position failed to materialize.

After an annoying incident that occurred last Friday at H. Lipsick's nickel theatre at 1145 Blue Island avenue, this city, the proprietor will have the bars up forevermore to theatrical critics. Michael Gelick of 1013 Newberry avenue dropped in a casual sort of a way and proceeded to express his disapproval of the show in such an emphatic manner he subsequently brought up in a station house. In the Maxwell Street Municipal court the next morning, Gelick was assessed a fine of \$10 and costs. An examining city physician attributed the mental disturbance to an excessive indulgence.

The Drama Players, which lately deserted New York City for a tour of the one-night stands in New England, are scheduled to open at the Lyric on Feb. 1 for a ten-weeks' engagement. Visits to Milwaukee, St. Louis, Minneapolis and Kansas City are to follow in the spring.

Noble and Brooks left Chicago this week for a tour of the Pantages circuit after which they will probably go to Honolulu. The pair are booked solid for the season.

The Rathskellar Trio are rather peeved because of the information reaching Chicago that a similar act is trading on their name around the East. The trio have decided to lose a few weeks and journey east to investigate the rumor and if possible protect their trademark.

A brace of thieves attempted to force an entrance into the local Ted Snyder office here last week, but failed after breaking the outside door lock. A Pinkerton man was stationed in the office all night but the midnight marauder failed to reappear.

The team formerly known as Ryno and Emerson have changed their name and will hereafter be known as Sue Emerson and Co. The act has been engaged to lead the "Yama Yama" Girls.

Jimmie V. Monaco, author of "When I Woke Up This Morning She Was Gone" and various other popular songs has placed a number with Miss Ada Reeve. Monaco has several new songs ready for the publishers.

Bernice Howard & Co., now billed as Howard and White, are playing the middle west with "Billy's Awakening," a new sketch recently tried out and found fit.

Through the death of Mrs. Mary Shannon, mother of Jack Shannon (Shannon and Strong), the latter were forced to cancel a route of middle-western booking. Mrs. Shannon was buried at Quincy last week at the age of 76.

The rumor that the Maynard, Mitchell, S. D., has left the W. V. M. Association to go with the Webster office is without foundation.

George Lavender will shortly enter the producing field.

The Garfield Amusement Co. announces intention to break ground early next spring for the erection of a "pop" vaudeville theatre in Sixty-third street, between Cottage Grove and Ingleside avenues, this city. Seating capacity, approximately 2,000.

The hard sledding that traveling shows are having just now throughout the west has caused Harry Askin to abandon his announced plans of organizing a No. 2 company of

"Louisiana Lou," and instead the LaSalle impresario left this week for the east where he will divide his time pretty evenly between New York City and Atlantic City. He will be away about ten days and the trip will be more in quest of recreation than the transaction of business. Mr. Askin is inclined to be optimistic of an improvement in the business conditions of the country, theatrically, after the first of January, and may reconsider the subject of further productions at that time.

James Fenimore Lee, who the attaches of Sullivan-Considine's Empress theatre in this city had become to know as plain "Jimmy" Lee, took leave of that house 35, and has migrated to Annapolis, Md., where he will manage the Colonial for Charles Boyer.

It is understood that the Aborns propose to send another old time comic-opera revival to this city in the shape of a production of "The Bohemian Girl," scheduled for a presentation at the Garrick just before the Holidays.

Suffering with a severe toothache that prevented her from appearing in "Carmen" Thursday night of last week at the Auditorium, Mary Garden was replaced by Jeanne Gertrude-Reache, who prima donnas on the opening night of the Chicago Grand Opera season in "Samson and Delilah."

The Empress' present manager is John Cook, recently in charge of the Sullivan-Considine theatre in Seattle.

Claude Doyle, who, until recently, was first lieutenant in the booking offices of his brother, Frank Q. Doyle, is reported to have broken into the booking business lately in Detroit.

Following Gertrude Elliott at the Grand Opera House will be seen H. B. Warner in "Alias Jimmy Valentine." Succeeding attractions will be "Pomander Waltz," an eminent French actress, Mme. Simone, and the Irish Players.

Harry Singer, the hustling and experienced manager, brother of Mort H. Singer, and who is holding down the managerial desk at the Princess in the latter's absence in Europe, is spoken of very prominently as the likely resident manager of the now building City Hall Square theatre in North Clark street.

It is announced "The Open Shutters," a novel from the pen of Clara Louise Burnham, who wrote and dramatized "The Right Princess," now being presented at the Ziegfeld theatre, is also being converted into play form by Richard Hume Gibbons.

Anne Crew, who plays the part of one of the brides in "Over Night" at the Princess, withdrew from the cast at the end of last week.

The wedding of Helga Ekelund, who figured conspicuously in the several musical-comedy successes of the Princess Amusement Co. to S. Ross Poe, a prominent tobacco company official, took place Wednesday of last week in the Presentation Catholic church in this city. The couple are honeymooning in the east and will return here shortly to reside.

Ann Murdock, the Margery in Henry W. Savage's "Excuse Me" at the Studebaker, was rendered unconscious during the show 17 and an understudy dressed for her part without the fact catching the notice of any of the papers. The managers and press agent almost lost a chance to get a true story in print. In the second act an actor playing opposite Miss Murdock, in making a gesture, struck her on the temple with the back of his hand.

STEIN'S MAKE-UP

ABSOLUTELY GUARANTEED

When answering advertisements kindly mention VARIETY.

A FEATURE ON ANY BILL

Chas. B. Lawlor and Daughters

MABEL and ALICE

"NIGHT AND DAY ON THE SIDEWALKS OF NEW YORK"

NEXT WEEK (Dec. 4) TEMPLE, DETROIT DEC. 11, TEMPLE, ROCHESTER

DIRECTION,
AL. SUTHERLAND, Inc.

Miss Murdock fell unconscious. The curtain was rung down and two selections played by the orchestra until an understudy was dressed. Nothing serious developed.

PARKWAY (A. H. Lewis, mgr.; agent, Frank Q. Doyle).—Lillian Mortimer & Co.; Madeline Sack; Abdallah & Abdallah; Great Karrell; Two Fantas; Sam K. Otto.

VIRGINIA (W. E. Heaney, mgr.; agent, Frank Q. Doyle).—La Duke's Models; Faber & Waters; Eugene Emmett; Pekin Four; Gordon & Norton; Belle Foley.

SCHINDLER'S (Ludwig Schindler, mgr.; agent, Frank Q. Doyle; Models of Jardin de Paris; The Carrays; Sam Arnold's Quartet; Frank & Flo Whitman.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Ramsey & Douglas; Samuels & Chester; Caproni Bears; Nixon & Hayes; Fred K. Weston & Co.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—The Hartmans; Hap H. Ward; Yeakle & Burt; Dixie Barry; Casey & McDonald; Neweta Crosby; Orr & Orr; Michael Belfry.

LE GRANDE (Fred Hipper, mgr.; agent, Frank Q. Doyle).—Wilson Mew & Co.; Elaine Sisters; Three Keens.

FOSTER (Thompson & Herron, mgrs.; agent, Frank Q. Doyle).—Bradford's Chicken Trust; Lalor & Mack; Dolly Cliff.

MONOGRAM (M. Klein, mgr.; agent, Frank Q. Doyle).—May & May; Simms & Payne; Lucetta Knox; Chicken Real Beaman.

WILSON AVE. (M. Licat, mgr.; agent, W. V. M. A.).—First half: Walsh, Lynch & Co.; Rice & Cady; Four Casting Dunbars; Van Camp's Animals; Floyd Mack. Last half: Florence Troupe; Goldsmith & Hoppe; Hines & Remington; Three American Comiques; Ted Bailey & Co.

WILLARD (Jones, Linick & Schaefer, mgrs.; agent, W. V. M. A.).—First half: James Callahan; Florence Troupe; Hines & Remington; Three American Comiques; Ted Bailey & Co. Last half: Walsh-Lynch & Co.; Rice & Cady; Four Casting Dunbars; Floyd Mack.

ASHLAND (Al Wiedner, mgr.; agent, W. V. M. A.).—First half: Leslie Morosco & Co.; De Noyer & Danie; Swain's Cockatoo; A. K. Caldera & Co.; Leo Kendall. Last half: Van Camp's Pigs; Berry & Barry; Morgan & Kilne; Wilson & Aubrey; Belle Meyers.

SOUTH CHICAGO (agent, W. V. M. A.).—First half: Swain's Cats and Rats; Von Hoff; Rose & Arthur Boylan; Leonard & Ward; Schaar-Wheeler Trio. Last half: Three Madcaps; Harry Bloom; Byrne Golson Players; De Vine & Wilson; Paulinette & Piquo.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—First half: Three Madcaps; Gossline & Slade; Byrne Golson Players; Belle Mora; Wilson & Aubrey. Last half: Meredith & Snosser; Leo Kendall; Mr. & Mrs. Denver; Clipper Quartet; W. O'Brien Troupe.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—First half: Bogart & Nelson; Adamini & Taylor; Alf. P. James & Co.; De Vine & Williams; Diving Norina. Last half: Jack Correll Trio; Andrew Tomles; The Gee Jays; Frederick Bowers & Co.; Chesterfield.

EVANSTON (Chas. New, mgr.; agent, W. V. M. A.).—Paulinette & Piquo; Andrew Tomles; Ida O'Day & Co.; McIntyre & Harty; The

HARRY TATE'S CO.
FISHING MOTORING

New York
England
Australia
Africa

BESSIE WYNN

IN VAUDEVILLE

Sabel Johnson

ALONE

Personal Direction, JENIE JACOBS

Gee Jays. Last half: Rose & Arthur Boylan; Emil Subers; Leslie Morosco & Co.; Walter & Carters; Dorah & Russell.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Comedy again prevailed in the make-up of the bill this week, starting and finishing the show and running right through it, even the Kitamura Japs sneaking in a little of it with their showy acrobatics so skillfully performed 'midst the beautiful surroundings of elaborately festooned velvet drops. There was so much comedy running through the show that it was placing an awful lot of responsibility on George B. Reno and his "Mist Army," given the task of following all the laughing acts and closing the show. There is a deal of horse-play and pantomime comedy in the Reno act, and it held up the position in excellent shape, getting away with a liberal amount of the honors so widely distributed. Mabel Hite was back with Tom Kelly at the piano instead of Husband Mike in the act. It gave Miss Hite more sway and she put over a huge-sized hit after starting a little slowly. Her imitation stuff was handled in a way to take it out of the ordinary class which has been so overworked

in vaudeville, and she topped it all off with a dandy bit of loose-stepping that caught the house by storm. Those in front probably thought Mike Donlin was with her and she pulled them on by snatching a hat and taking a bow with it and then pulled on one of the stage hands for an extra nod. Kelly did nicely at the piano, and with his bit of singing during the changes. Bud and Nellie Helm were right in line for their share of the chief honors. They were called the Helm children, but they have "grewed up." Nellie is quite a big girl, but just as cute as ever and Buddy has blossomed into a big little comedian all by himself. With his well-handled comedy and the pleasing voices of each, they scored solidly. Karno's "Night in a London Music Hall" with Billie Reeves in his original part of the "house," was given a warm welcome. There have been several near-imitations of this act shown about here, but with Reeves in the act it is entirely different, and proved a laughing hit from start to finish. Hilda Hawthorne proved a novel offering which fitted in nicely. She has a routine of snappy talk which she handles nicely with the "dummy," and her singing voice of good quality is a big help in making her finishing number score. She was rewarded with liberal applause. Homer Miles & Co., in "On a Side Street," was the sketch offering, and there

was enough comedy in this to keep it in running with the remainder of the bill. The Wheelers, in "Fun on the Boulevard," gave the show a laughing start, and Morrissey and Hanlon did nicely in the second position with their piano act. The boys work in some talk which got laughs. There were two or three "gags" and a verse of a song which they could rub out for the first-class houses. Their music will carry them through. The "shicken gag" is too long and the "Shooting Men Like Lincoln" should be discarded forever.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The former policy of nine acts went into effect again this week and nearly all the acts were new to the shopping district theatre-goers, the show running at good speed all the way. Elsa Van Ally and Co. was the featured number and scored. There is a clever little tot in the act. She works from the audience almost through the act, stepping on the stage for a nice clean-up. The J. K. W. Trio is a new piano act of the rathskellar order, handling rag songs nicely. The boys make a neat appearance. They have good voices, and when working smoothly will have an act which ought to please in the small time houses. At present they are in the class of many. If something different can be worked out they will find the going easier and they can work this out while waiting the present offering going right. The Three Troubadours have a classy singing number which pleased. They have voices above the average and put their numbers over in good shape. A popular song might help some. Teresa Miller made a very good impression with a singing and talking act. Miss Miller needs to slow up in her talk and to make it reach the back rows, where there are many laughs concealed. She has a breezy style and makes a nice appearance. Falls and Veronica were well received in their capital comedy acrobatics. There is a new straight man working with Veronica and he is a smooth floor tumbler. Imperious offers a series of quick changes with songs which met with favor. Sherman and McNaughton did nicely with their comedy talking act. This is a newly framed-up act, also, following closely along the lines of the old one. They replaced Boyd and Moran, who were not allowed to open. They have a good act, just a bit too talky and there is room to shorten it by cutting out the drinking bit. The opening talk gave them a good start. Fletcher and Hanson, a colored team, put over a real big hit, one of the best made by a colored team in a long while.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—The increase of the bill to nine acts brought Julius Aronson back on the job as manager. Last June Julius tucked his "Sheriff's" badge under his suspender buckle and hid himself to Atlantic City, where he opened an air-dome—a salt-airdome as it were—and now he is back at the Palace, where he first heard the imitations of the brown thrush which nearly put him on the stage. Jules got a fine restart for his show this week was a bit above the average. For a feature act he had the Tennis Trio with their capital juggling. It is a dandy act, worthy of holding a place on the big time bills. Here it was a big hit. Goodhue and Burgess started nicely with a pretty setting

JESSIE KELLER **TOMMY WEIR**
Assisted by
"VENUS ON WHEELS"

NEXT WEEK (Dec. 4) HAMMERSTEIN'S VICTORIA

Direction, H. B. MARINELLI, Ltd.

Miss MAURICE WOOD
The Versatile
Comedienne
Dialect Songs and
Impersonations

Scoring decided hit as ADDED ATTRACTION WITH "THE COLLEGE GIRLS" at COLUMBIA, NEW YORK, THIS WEEK (Nov. 27)

ANDERSON-GOINES
"IN DIXIE LAND"
(New Act)
(Special Set)
TAN COLORED COMEDIANS

When answering advertisements kindly mention VARIETY.

Another from the House of "Billy," which is the Acknowledged Sensation of the Day, entitled

"You'll Want Me Back"

Great for Singles, also Wonderful Double Number. This is a Real Double Number; in fact, one of the greatest ever written, in as much as it is arranged so anybody can sing it; and furthermore, it offers both parties an opportunity to work all through the song. **THE FINISH IS A RIOT.** Also half dozen other great songs. **SEND TEN CENTS IN STAMPS FOR ABOVE COPIES. ORCHESTRA LEADERS:** Send Thirty Cents for Medley Two-Step of "BILLY" AND TWO OTHER NUMBERS.

KENDIS & PALEY 1367 BROADWAY New York City
(Cor. 37th St.)

Poly Carpio

The Only Filipino Comedian
on the American Stage
DIRECTION, PHILLIP FISHER

TED and CORINNE



Direction, JAS. E. PLUNKETT

for their act and sailed along with their singing and dancing. The man plays a banjo number, too long and too loud. Clark and Francis offered a singing and talking turn which found favor. They got a slow start by too much talk at the opening. The singing is their best work and should be built into a nice act. A poor start also handicapped the Overing Trio, three young people. The "Hello People" song doesn't belong in this act. After getting through with it the trio got along fine. The little girl should select another song than "She Married The Fellow," etc. That is not a good song for a child. She's a clever little miss and should have the best of material. Franchini and Vernon were well liked for their high-class singing. The Goodwin Brothers are a couple of clever whistlers and have a little sketch of their specialty, which makes it a built around their comedy singing and talking act. The comedy worked in a very bad-looking shirt. He could dress to look clean without interfering with his comedy. Meyers and Tomsal won favor.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Murphy's American Minstrels; Minnie Allen; Moore & St. Clair; Lavall & Day; Del-phone; Belle Omra; Barnes & Crawford.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—Great Lester; Jarvis & Harrison; Arthur Dunn & Marion Murray; Shayne & King; Jacob's Circus; Roseow Midgata.

KEYSTONE (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Gennaro & His Band; Gertrude Dean Forbes & Co.; Three Jossety Bros.; Mort Fox; Barnes & Robinson; Four Rubels.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Jack Edwards & Co.; Four Flying Amalions; Happy Jack Gardner & Co.; Joe Hartman; Lester & Kellett; Hall Bros.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Frank Maxwell & Co.; Verdi Quintet; Del Franko's Monkeys; Fitzgerald & Odell; Barton Duo; McAleney's Marvels.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—30-Dec. 2, Harris Twins; Smith & Wells; Clyde Roe & Co.; Devoy & Frits; Dorothy Benton.

COHOCKSINK (Nixon-Nirdlinger Agency).—30-Dec. 2, Reese & Dayton.

COLUMBIA (Nixon-Nirdlinger Agency).—Four Howards; Emeline; Mansfield & Clark.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Is. Kaufman).—20-Dec. 2, Juliet & Romeo; Dewar's Circus; Lombard Bros.; The Esmonds; Jack Boyce.

EMPIRE (Stanford & Western, mgrs.; agent, Is. Kaufman).—30-Dec. 2, De Pacey Bros.; Bernard & Roberts; Cantor & Goldie; Rose Felmar.

COLONIAL (Al. White, mgr.; booked direct).—Harry Fern & J. C. Mack & Co.; W. J. Rall & Co.; Harry Antrim; Rinaldo & Gelevna.

ALHAMBRA (Frank Migone, mgr.; agent, M. W. Taylor Agency).—Edward's European Circus; Staley & Chapman; Six O'Connor Sisters; Eight Imperial Hussars; Willy Zimmerman; Alfretta.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Peppino; Laughing Horse; Howe & Scott; Enigma; Deave's Manikins.

THEATRIUM (C. Johnson, mgr.; agent, M. W. Taylor Agency).—Tom Hebron; Sara Meyers; Emma Noss.

NORTH PENN (C. Johnson, mgr.; agent, M. W. Taylor Agency).—30-Dec. 2, Haslam; Al. Wilson; Braddock & Leighton.

RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

NEXT WEEK (DEC. 3), EMPRESS, VICTORIA, B. C.

Exclusive Management, CHRIS O. BROWN

THE DAINTY

CHURCH SISTERS

TWO GIRLS IN "ONE"

SEE THEM DANCE

HEAR THEM SING

Playing Proctor's Time

The 4 LARGARDS

ACROBATIC NOVELTY

Doing big THIS WEEK (Oct. 27) ALHAMBRA, NEW YORK

Direction, ALEX. FISHER

LA REINE

IN SPECTACULAR
DANCES

Carrying 7 Trans-
formation Drops
and Original Elec-
trical Effects



A NOVELTY

Well Staged and
Dressed

A Feature for
Any Bill

Direction, CHAS. S. WILSHIN

agent, Is. Kaufman).—20-Dec. 2, Juliet & Romeo; Dewar's Circus; Lombard Bros.; The Esmonds; Jack Boyce.

EMPIRE (Stanford & Western, mgrs.; agent, Is. Kaufman).—30-Dec. 2, De Pacey Bros.; Bernard & Roberts; Cantor & Goldie; Rose Felmar.

COLONIAL (Al. White, mgr.; booked direct).—Harry Fern & J. C. Mack & Co.; W. J. Rall & Co.; Harry Antrim; Rinaldo & Gelevna.

ALHAMBRA (Frank Migone, mgr.; agent, M. W. Taylor Agency).—Edward's European Circus; Staley & Chapman; Six O'Connor Sisters; Eight Imperial Hussars; Willy Zimmerman; Alfretta.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Peppino; Laughing Horse; Howe & Scott; Enigma; Deave's Manikins.

THEATRIUM (C. Johnson, mgr.; agent, M. W. Taylor Agency).—Tom Hebron; Sara Meyers; Emma Noss.

NORTH PENN (C. Johnson, mgr.; agent, M. W. Taylor Agency).—30-Dec. 2, Haslam; Al. Wilson; Braddock & Leighton.

NINTH AND ARCH (Frank Dumont, mgr.).—Dumont's Minstrels continue to meet with warm favor, and big business has been favoring the company ever since the opening here.

Last week one night was set aside for the singing of old-time ballads in memory of the late John L. Carncross, and it proved such a big success that Wednesday night of this week the bill was repeated with more success.

PLAZA (Chas. E. Oelschlagel, mgr.; agent, H. Bart McHugh).—Tolice; Van & Carrie Avery; Franklyn Ardell Co.; Ishikawa Jape; Elite Trio.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Carmen Sisters; Carter Taylor Co.; Hetty Urma; Roland Carter Co.

PT. BREEZE (H. Bader, mgr.; agent, H. Bart McHugh).—30-2, Chester Kingston; Prince & Derry; Crampton & Espey; Tom Kerr; Unique Comedy Four.

GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—30-2, Cooper; Creighton Sisters; Lester Bros.; Freedland & Clark.

AUDITORIUM (W. C. Herchenreider, agent, H. Bart McHugh).—30-2, Sylvester; Romano & O'Meara; Martin & Fabril.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Jones & Dunbar; Robinson & Upton; Scott & Johnson; Raymond & Moore.

CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.).—Miss Sanger; Romanox & O'Meara; Mead & Trow Trio; The Roys.

GRAND (Chas. Rappaport, mgr.; agents, Stein & Leonard, Inc.).—Johnson & Bonnell; Rogers & Willey; Cy Ardinger; J. W. Holland & Co.; Mildred Lauri.

HIPPODROME (C. Segall, mgr.; agents, Stein & Leonard, Inc.).—Helst & Thompson; Primrose Trio; Barton & Ruch; Singer Philms & Co.

LYRIC (Dan Tyrrell, mgr.; agents, Stein & Leonard).—Murphy Woods & Co.; Bendon & Abendona; Sam Bachan.

MAJESTIC (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—West & Morton Sisters; Eary & Eary; The Raymonds; Ash & Brooke.

A NEW "SINGLE"

THE GYPSY SINGER

GOOD VOICE

GOOD COSTUMES

LAURA DAVIS

Playing the Western Vaudeville Time

And "MAKING GOOD" with WILL ROSSITER'S "HITS"

"I'D LOVE TO LIVE IN LOVELAND" Etc.

'MAMMY'S SHUFFLIN' DANCE"

When answering advertisements kindly mention VARIETY.

ANOTHER "SHOW-STOPPING" ACT TO JOIN WILL ROSSITER—PUT DOWN TO CLOSE THE BILL!

LAST WEEK
MAJESTIC, CHICAGO

SPINK AND WELSH

"MAMMY'S SHUFFLIN' DANCE"

"LET'S MAKE LOVE WHILE THE MOON SHINES"

"YOU'LL NEVER KNOW THE GOOD FELLOW I'VE BEEN"

"I'D LOVE TO LIVE IN LOVELAND," Etc.

FAIRHILL PALACE (C. Stengle, mgr.; agents, Stein & Leonard, Inc.).—Savoy Trio; Hurke & Ward; Scott & Mack.
GAYETY (John P. Eckhardt, mgr.).—"Big Gaiety Co." Extra attraction Wednesday and Saturday; amateur boxing bouts.
CARINO (Elias & Koenig, mgrs.).—"Columbia Burlesques."
EMPIRE (E. J. Bulkley, mgr.).—"Queens of the Follies Bergere."
TROCADERO (Sam M. Dawson, mgr.).—"Moulin Rouge Burlesques."

Stein & Leonard have added to their booking list the Family, Lebanon, Pa.; Happy Hour, Columbia, Pa., and the World-in-Motion, Coatesville, Pa.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Lucy Weston, headlined in fine shape; Waterbury Bros. & Tenny, immense; Flanagan & Edwards, hit; Tim McMahon's "Southern Review" (New Acts); Josephine Isels & Co., dandy singing trio; Harry Fentelle & Viola Valorie, went big; Fairman & Manion, big; Robinson & Le Favor, clever.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—M. P.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—M. P.

CRITERION (J. Child, mgr.).—M. P.

ROYAL (C. Brown, mgr.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Francis Wilson in "The Bachelor's Baby" (16-18).

Sunday night the little burg over the meadow known as Pleasantville was exercised over the fact that Frank Hubin, a well known Atlantic Cityite, kept his moving picture place open in the face of violent opposition on the part of the church element. This place is the only amusement house for miles thereabout, and a crowd of 800 was on hand to see the pictures and the excitement of a raid or something like that. But Foxy Frank was well within the law and outside hung the legend, "Silver Offering." It has been said that Hubin was not succeeding as well as might be with his venture and that his establishment had been up for sale. But in view of the fact that the populace want the "Movies," it looks as though he would collect a few pennies from now on.

An amateur basket ball league, composed of good players, has been lately formed and begin this week in championship contests. Young's Ocean Pier and the Million Dollar Pier will stage the contests, each place alternating the playing nights. Basket ball will take the place of indoor baseball and skating, which have held forth for the past few years.

George Offerman, one of the favorite cafe singers here in the season, is now at the Bingham House, Philadelphia. George is making good and proving a good feature for the cafe.

At the Apollo next week "Dante's Inferno" will be shown. This is a sort of picture show, a lecturer talking throughout. The show will run about two hours.

SAN FRANCISCO

By ART HICKMAN.

VARIETY'S San Francisco Office,
908 Market Street.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Tom Nawn & Co., usual reception; Brown, Harris & Brown, laughing hit; Jna. Diamond & Clara Nelson, opened slowly, but scored repeated encores with "Alexander's Hand"; Hinton & Wootton, decided novelty, closing position, held audience; Rooney & Bent, encores; Ed. F. Reynard, substantial hit; Marie King & Co., opened show nicely; Lynch & Zeller, clever.
EMPRESS (Sullivan-Considine, mgrs.; di-

BLOODGOOD

COSTUMER

Now at 145 West 45th Street

(Exchange Building), NEW YORK

T. M. A. HEADQUARTERS

ST. LOUIS LODGE No. 5

R. E. GLEASON, Sr. }
WM. H. DONOVAN } Stewards.

Visiting Members Always Welcome.
Reading Rooms Open Day and Night.
All Dramatic Papers on File.

No. 16 South 6th Street (Over Gem Theatre)

OFFICERS, 1911

Pres. JOHN SAUREZ
Vice-Pres. R. E. GLEASON, Sr.
Rec. Sec'y, JAMES DOWNING
Fin. Sec'y, W. SCHMALZRIED.
Treasurer, CHAS. THIELL

Marshall, AL. KOPELO.
Sgt.-at-Arms, W. CANAVAN
JAMES FARMALEE
THEO. T. HAMILTON
LEE SPRINGER

Physician, DR. CARMEN A. NEWCOMB.

Meets Every 2d and 4th Friday in Each Month at 11:30 P. M.

rectly—"Swal Milligan," numerous laughs; Kenney & Hollis, easily hit of bill; The Torleys, closed bill nicely; Reeves & Bradcombe, ordinary; Grace Armand, monolog saved act; Moore & Palmer, applauded; Katherine Dolan & Co., billed for dramatic playlet, "Did She Get It?" failed to appear.

The theatres and public schools of Palo Alto closed this week for an indefinite period. The cause is due to two suspected cases of infantile paralysis, now under surveillance and quarantine.

Bert Levy has opened a branch office at the Taber Grand theatre, Denver.

The Empress will celebrate its first anniversary. W. R. Reese, representative of the Sullivan-Considine Circuit, state this house has played to over 1,735,000 people during the past season.

WM. E. ECK, President.

THE BIGGEST CUT PRICE BAGGAGE DEALERS IN THE WORLD

TRUNKS

10.00 Central	55.25
16.50 B. L. Fibre	9.65
12.00 G. & S.	6.25
38.50 Wardrobe	27.75

Bags, Cases, Etc.

55.00 Sole Leather	22.80
8.00 Larchmont	4.65
12.50 Eng. Hand Sewed	6.40

THOUSANDS OF BARGAINS

EMERGENCY TRUNK AND BAG CO.

193 West 51st St., Opp. Macy's.
1474 Broadway, Opp. Times Bldg.
Right in the Heart of Greater New York.
Send for Catalogue

The Charley Orr Musical Comedy Company opened at the Gaiety Nov. 19. Mr. Orr succeeds the Malan Musical Comedy Company.

There is rumor around Fresno that they are to have a new \$40,000 theatre. E. W. Davis, president of the Consolidated Amusement Co., of Los Angeles, and other members of the company were expected there last week to select the site.

Mose Goldsmith has disposed of his interest in the Hayes theatre, Napa, to Frank Levy, A. Kaliski and Isidore Ash.

Anna Held in "Miss Innocence" will be the attraction for the holiday week at the Cort.

Tony Lubelski and Jack McClellan manager of the "Pekin Zouaves" have had a slight misunderstanding due to a mistake on the part of Tony's stenographer in a contract issued to McClellan to play Lubelski's house at Petaluma. McClellan claims he did not receive all of the money due him and Lubelski states that he did. In the meantime the trouble has been passed over to the Commissioner of Labor. There will probably be a satisfactory settlement on both sides in a few days.

The Liberty has been doing an overflow business especially Tuesdays and Fridays, the amateur and professional try-out nights. Last Friday the police stopped the sale of tickets.

The Three Van Staats, well known on the coast, have disbanded. Mr. Hill, owner of the act, is arranging a new turn with four people.

The Princess played to 30,000 people the first week of the engagement of the "Texas Tommy" Dancers.

It looks like a merry war between the theatres of Sacramento. Since the Orpheum opened it has been one long, loud blast of advertising. Pantages has a wagon on the street with a twelve piece band. The Grand theatre is far from being asleep, and Diephendroch is riding about in his little electric machine looking wise. The Grand, playing Sullivan-Considine act, gave five shows Sunday. Pantages not to be out-done did likewise. The stage hands wanted more money

so both houses had to pay \$30.00 extra for last Sunday. It's an ill wind that blows no one good.

The theatres in the Mission District are all doing a wonderful business.

M. R. Parra, of Bakersfield, has been here for the past week. Mr. Parra has something up his sleeve which he will soon spring on the Bakersfield public.

BOSTON

By J. GOOLTY.

50 Summer Street.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Slim Princess" with Elsie Janis, closing a three weeks' engagement, of top notch business.

BOSTON (Al Levering, mgr.; K. & E.).—"Ben Hur" is still doing land office business.

PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick Wallingford," its tenth week, and business big.

GLOBE (R. Janette, mgr.; Shubert).—"Mut and Jeff" turning them away. It is reported show will stay eight weeks more.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Chantecler" with Maud Adams, closing a two weeks' capacity engagement.

PLYMOUTH (Fred. Wright, mgr.; Liebler).—"Pomander Walk" closing this week. Comedy did very well.

MAJESTIC (E. D. Smith, mgr. Shubert).—"Everywoman" going big.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Bluebird" playing to capacity.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Bill of exceptional merit. The Red Sox Quartet (New Acts), headlines.

Stuart Barnes, scored; Sam Chip and Mary Marble, same hit with change of songs; John C. Rice and Sally Cohen, made good Musical Avalos, classy musicians; H. T. MacConnell, pleased; McCormick & Wallace, good; La Mase, Quall & Blaise, pleased; Bradna & Derrick, went well. Pictures.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—"Mikado," Canfield & Co., William & Warner, Mysterious Moore, Scotty Provan, Three Ernesto Sisters; pictures.

ORPHEUM (V. J. Morris, mgr. agent, Loew).—Shields, Dale & Carter, Halkins, Kelley & Lafferty, Warren & Brockway, Bob Ferns, Watson & Dwyer, Flying Rogers, Owen Moore, Scott & Wilson, John Rucker, Metts & Metts; pictures.

SOUTH END (Louis M. Boss, mgr.; agent, Loew).—Watson & Dwyer, Flying Rogers, Owen Moore, Scott & Wilson, John Rucker, Metts & Metts, Shields, Carter & Dale, Halkins, Kelley & Lafferty, Warren & Brockway, Bob Ferns; pictures.

HUB Joseph Mack, mgr.; agent, Fred Mardo).—Williams & Weston, Arthur, Jack Goldie, Richardini Troupe, Knowles & Powers, Geo. Z. Adams (two to fill); pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—Sharp & Baker, The Four Luciers, Ed. Prion (others to fill); pictures.

SCENIC, E. Boston Geo. Copeland, mgr.; agent, Fred Mardo).—Billy James, Valeno & La More, Alpha Trio, Dugan & Raymond; pictures.

SUPREME (J. Levy, mgr.; agent, Fred Mardo).—Nine Silly Scholars, Young Sisters; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Frank J. Lawrence, Stewart Bros., Keib & La Neva, Mile, Frengolia, Majestic Four, Alohiakas; pictures.

PURITAN (National, agent).—Lillian Bender, Ramboll Trio, The Ternelles, Martin & Doyle, Verdi Trio, Dick Stead; pictures.

PASTIME (National, agent).—F. J. Hurley, Nellie Moran, Shefall & Mitchell, Bert Spears; pictures.

HOWARD (Al. Somerby, mgr.; agents, Mardo, National & Hunt).—Bruce Morgan & Johnnie, Lander Bros., Bell & Mayo, Mintz & Palmer; pictures.

NORFOLK HALL (National, agent).—Helen Hosea, Leon Trudeau, Mabel Parsons, Jack Wilson pictures.

OLYMPIA (National, agent).—Mabel Parsons, Gene McDonald, Mable Jackson, Brown & Brennan; pictures.

IMPERIAL (National, agent).—Lieut. Eldridge, J. A. Dee, The Ternelles, Morris & Beasley; pictures.

FREE SAMPLES—Exora Powder, Exora Rouge, Exora Cream, Exora Cerate and Mascarlillo
Sent on receipt of 4c. in stamps, for mailing and packing.

CHARLES MEYER

103-105 West 13th Street, NEW YORK

When answering advertisements kindly mention VARIETY.

The Exora Line is well known to professional people as the most satisfactory goods of their kind on the market. Exora Face Powder is the only face powder that stays on—one application lasts all day.

Meyer's Make-Up is sold in all cities and towns that have a theatre. Anything the dealer can't supply will be sent direct on receipt of price.

BEST PLACES TO STOP AT

Chicago's
One Popular
Theatrical Hotel

The Saratoga Hotel

SPECIAL WEEKLY RATES

THE SARATOGA CAFE, The Genteel Bohemian Cafe of Chicago
ROY SEBREE, Manager

Phone 7167 Bryant
Acknowledged as the
best place to stop at
in New York City.
One block from the Book-
ing Office, VARIETY and
the Pat Casey Agency.

"THE ST. KILDA"

The Refined Home for
Professionals.
Handsomely Furnish-
ed Steam Heated
Rooms, Baths and
every convenience.

Now at 67 W. 44th Street

PAULINE COOKE and JENIE JACOBS, Proprietors

OLD SOUTH (F. Collier, mgr.; agent, Church).—Hebrew Minstrels, Wally & Wally, Brooks & Ward, Morrissey & Shea, Wheeler & Goldie, Max Zimmer, Duke Darling, Grace Carter; pictures.

WASHINGTON (F. Collier, mgr.; agent, Church).—Carroll & Ella, Ball & Marshall, Van Lear & Lester, The Linnells, Tom Bateman, Chief Wolf Waane; pictures.

Warren Church went hunting for houses through New England, New York State and Canada, and captured the following: Lanes' Opera House, Newport, Vt.; Colonial theatre, St. Johnsbury, Vt.; His Majesty's theatre, Sherbrooke, Q.; Crystal theatre, Q.; Maple Leaf theatre, Montreal; Miller's theatre, Glens Falls, N. Y.

Bart E. Grady, musical director at Keith's, has blossomed out as a producer of local minstrel shows.

William Sheafe, a "blue-blooded" Bostonian, made his debut in "Chantecler" with Maud Adams, at the Hollis.

Jean Sutherland, who was at the National theatre last week, has grit. Johnny Royal dared the lady, who is a crack swimmer, to take a plunge into the icy waters of the South Bay. She went him one better, taking a high dive from the Dover Street bridge.

All the legitimate Boston houses are "standing pat" this week. The only change being in the melodrama, stock and burlesque shows.

"Dr. De Luxe," with Ralph Herz, is com-ink back to the Tremont. It had quite a run at the Colonial the early part of the season.

"Louisiana Lou" will be seen at the Plymouth theatre soon.

The Castle Square theatre is all dressed up inside, having a new red folding curtain, on which appear the monograms of John Craig, the manager, and Mary Young.

Sothorn and Marlowe will follow "The Blue Bird" at the Shubert with the "Taming of the Shrew."

Russell B. Clark, Boston, representative of the U. B. O. family department, needs no special inducement to stay at home, following his three months' trip through the South on a hunt for new material, but a surprise was tendered him last Sunday night, when he arrived at his home on Willett street, Dorchester, that will help to keep him at home if he ever has the inclination to wander from his fire side. On his arrival he found C. Wesley Fraser, general manager of the U. B. O.'s Boston branch; "Bob" Larsen, the chap who gets up the swell bills for the Keith Boston houses, and about 100 theatrical people. Russell Clark rubbed his eyes and then sat down. Following the real good home-like time, they gave him a dandy smoking jacket and a swell meerschaum pipe.

NEW ORLEANS

By O. M. SAMUEL.

(By Wire.)

TULANE (T. C. Campbell, mgr.; K. & E.)—"Excuse Me"; adequate company, splendid business.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"A German Prince" (Al H. Wilson). Popular priced show in high-class house. Drawing well through star's popularity here.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Barry & Nelson, opened show; Laura Buckley, did nicely; Muskaigirls, hit; Albert Hole, fared well; Tom Edwards, splendidly received; Conkley, Hanvey & Dunlevy, minstrel act; Lorch Family, pretentious.

CRESCENT (T. C. Campbell, mgr.; K. & E.)—"Mutt and Jeff." Sunday night house sold out in advance.

FRENCH O. H. (Jules Layolle, Impresario).

HOTEL TRAYMORE

STRICTLY FIREPROOF

308-310 West 58th Street (Near Columbus Circle) New York

The Finest Equipped and Most Modern Transient Hotel in New York

NOW OPEN

Every Room With Bath

Special Rates to the Theatrical Profession

82 per Day and Up

TELEPHONES { Office 60 } COLUMBUS { Cafe 98 }

HOTEL ALVARADO

1837 MICHIGAN AVENUE, CHICAGO, ILL.

MR. and MRS. JULE WALTERS, Proprietors

100 Rooms, \$8 per week and up; with private bath, \$9, \$7 and \$5 per week. All light, airy rooms, with telephones and hot and cold water. Elevator service. Cafe in connection. Four minutes from principal theatres. Phone, Calumet 1185.

LEONARD HICKS

A Real Proprietor of a
Real Place to Live

GEO. F. ROBERTS, Asst. Manager
Cor. Madison and Dearborn Streets,
CHICAGO

HOTEL GRANT



151 W. Madison St.
Chicago's Most Reasonable Professional Hotel.

SCHUMANN O. K. HOTEL

6 to 12 Church St.

HARTFORD, CONN.

Opp. Hartford Theatre Stage Entrance.
Real Food, Real Rooms, Real People, Real
Rates, Real Location, Real Comfortable—Real-
ly don't overlook us when in HARTFORD.

FRED SCHUMANN, Prop.

Dad's Theatrical Hotel

PHILADELPHIA

—Layolle's French Opera Co. in "Mignon."
"Faust" and "La Fille de Madame Angot."
LYRIC (Bert Gagnon, mgr.).—Gagnon-Pol-
lock Players in "Our New Minister." Busi-
ness excellent at present.

MAJESTIC (L. E. Sawyer, mgr.).—Vaude-ville.

LAFAYETTE (Abe Seligman, mgr.).—La-
fayette broke all its former receipt records last
week with Fritz Otte and Harold Christy as
joint headliners.

ALAMO (Wm. Guerlinger, mgr.).—Vaude-ville.

The Southern Vitascopes & Film Co. has
just been organized in this city with a capital

FLORENZ HOUSE

7 AND 9 W. 48TH ST. (Near Fifth Ave.),
NEW YORK CITY.
Room and Board \$9 Single; \$18 and \$20
Double.—Rooms from \$4 to \$10.
Dinners (by Appointment only) 50 cents.
Phone, 591 Bryant.

Winchester Hotel

"THE ACTOR'S HOME"

San Francisco, Cal.

Rates—\$6. to \$9 a day, \$15.50 to \$18 per week.
100 Rooms. Centrally located, near theatres.
ROLKIN & SHARP, Props.
CHAS. BUSBY, Mgr.

HOTEL O'BRIEN

222, 224 and 226 W. Franklin St.,
PHILADELPHIA, PA.
Wm. J. W. O'BRIEN, Prop.

"THE CENTRAL"

221 W. 42d Street, NEW YORK
(Few Doors below Hammerstein's).
Large and small, well furnished rooms, with
board. Private Baths. First-class French
and German Cooking. Moderate terms.
TABLE D'HOTE DINNERS served in the
ground floor dining room. 35 CENTS.
Phone 4698 Bryant. F. MOOREY.

ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres,
Philadelphia, Pa.

stock issue of \$50,000, \$2,120 of which has
been paid in.

"Get-Rich-Quick-Wallingford" played to
over \$10,000 at the Tulane last week.
GREENWALL (Arthur B. Leopold, mgr.;
agent, B. J. Williams; rehearsal Sunday 10).—
Mlle Rea & Co.; Lamont & Millan; Italia; Ione
Vaughan.

Mr. Aldro (Aldro & Mitchell) was slightly
hurt by having an automobile graze his head,
causing a scalp wound.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; K.
& E.).—"Naughty Marietta." Trentin cap-
tivated audience. Supporting company: Henry
Taylor, Harry Turpin, Etienne Grandet, Mar-
ian Lee, W. W. Black, William Welp, Har-
lette Mariotte; James S. Murray, Vera De
Rosa, Edwin Lyle, and Willis Browne.

LYRIC (James E. Fennessy, mgr.; Shu-
bert).—"The Deep Purple," strong melodrama
different from anything heretofore seen here
and went big. Violet Fleming, scored. Cast
includes Ada Dwyer, W. J. Ferguson, Sydney
Booth, Robert Cain, and Rosina Henley.

WALNUT (W. G. Jackson, mgr.; S. & H.).
—Billy B. Van and Beaumont Sisters in "A
Lucky Hoodoo." Van exceptionally clever,
show only "fair." Chorus, good singers,
above the average in good looks; scenery ade-
quate. Cast includes F. H. Bright, J. Hooker
Wright, Jerome Bruner, Jack McIntyre, Al
Pinard, Ed. Manny, James Walker, Nat
Whitstone, Frances Folsom, Rose and Nellie
Beaumont.

HEUCK'S (James E. Fennessy, mgr.; agent,
S. & H.).—"No Mother to Guide Her."
EMPRESS (H. E. Robinson, mgr.; agent,
S. & C.; rehearsal Sunday 10).—La Toska, ex-
cellent; Les Gougets (New Acts); Phil Ben-
nett, hit; "Picture of Dorian Gray," fea-
tured; Sydney Grant, hit; Bennington Broa,
clever.

STANDARD (Frank J. Clements, house
agent).—"The Knickerbocker." "The Love
Kiss" contains some very old material.
Schroeder as the widow looked charming and
is one of the handsomest women in burlesque.
Marcelle Leslie was excellent. Harry Sauber,
scored. Duff and Walsh, scored dancing.
Roger Imhoff, Conn & Corinne were very
funny in the closing sketch, "Casey, The
Fly."

PEOPLE'S (James E. Fennessy, mgr.).—
Billy Watson's "Beef Trust." Watson, Billy
Spencer and Charlie Johnson exceptionally
funny. Watson is an example of what an
artist can do with nothing and get it over
to score the biggest kind of a hit. Every-
thing he did brought a riot of laughter. Mar-
garet Sheridan and Alice Gilbert were liked.
Capacity business.

ST. LOUIS

By J. S. ENEST.

COLUMBIA.—Helen Frederick & Co.,
headline, hit; "Honor Among Thieves" amu-
sing; Billy Gould and Belle Ashlyn, pleased
immensely with songs and amused with
stories; Silvers, clever; Cole de Lorse Arlo,
entertaining; Lelpalg, mystifying; Belle Adair,
clever; Marcus & Gattelle, good.

HIPPODROME.—La Mar Troupe, topped
bill; Beauvais, Midor & Co., Indian drama,
entertaining; other acts, well received.

OLYMPIC.—Frances Starr gave fine per-
formance of "The Case of Becky" to fashion-
able audience.

GARRICK.—Holbrook Blinn did some strong
character work in "The Boss." Attendance
good.

CENTURY.—Victor Morley, assisted by Le-
nora Novarelo, and a good company, appeared
in the musical farce, "The Girl I Love," to
big audience. Production bright.

SHUBERT.—Lew Fields in "The Hen
Pecker" repeated success of last week.

AMERICAN.—Norman Hackett showed most
favorably in "Satan Sanderson" to apprecia-
tive audience.

HAVLIN'S.—"The Boy Detective," thrilling
melodrama, was seen by large audience.

STANDARD.—John T. Baker and his "Show
Girls."

When answering advertisements kindly mention VARIETY.

JO PAIGE SMITH Presents

THE ROSS MESS AGENTS TRIO

Playing
U. B. O. Time

Booked Solid
Season 1911-12

GAYETY.—Charles Robinson's "Cruise Girls" played to a big house.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (E. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Bell Family, big hit; Raymond & Caverly, laughs; Guarite & Moore, clever; Linden Beckwith, dainty; Lynn Pratt & Co., amused; Bowers, Walters & Crocker, funny; Gardner & Stoddard, pleased; Flying Wards, good.

NEW (George Schneider, mgr.; agent, Bart McHugh; rehearsal Monday 10).—"School Frolics," pleased; Chas. Loder & Co., laughs; Grimm & Satchell, excellent; Five DeWolfs, clever; Anita, hit; Biscoaux, clever.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Blake's Circus, laughs; Preston, clever; Ysobel, fair; Barnes & King, dexterous; Flying Doreans, excellent; Charlotte Meyers, good.

WILSON (G. L. Wonders, mgr.; agent, J. W. Hoover; rehearsal Monday 10).—Ten Musical Rough Riders, scored; Morgan, Chester & Co., laughs; Thomas Potter, well liked; Holden & Harron, liked; Moreno, clever.

FORD'S (C. E. Ford, mgr.; K. & E.).—"Fortune Hunter," with Will Deming.

AUDITORIUM (J. W. McBride, mgr.; Shubert).—Fritzi Schott, in "The Duchesse."

ACADEMY OF MUSIC (Tunis E. Dean, mgr.; K. & E.).—Nasimova in "The Marlonettes."

LYRIC (K. W. Kinsey, mgr.).—Philharmonic Society of New York, with Mme. Nordica.

GAYETY (Wm. Baulauf, mgr.).—"Painting the Town."

NEW MONUMENTAL (M. Jacobs, mgr.).—"Darlings of Paris."

SAVOY (H. Bascom Jackson, mgr.).—Boston Players in "Monte Cristo."

HOLLIDAY ST. (Wm. Rice; S & T).—"The Millionaire Kid."

NOTE.—The police got after the theatres and moving picture places for not keeping the aisles properly opened on Saturday night. As a result six managers of moving picture parlors, and Messrs. Pearce & Sheek, of the Victoria; William Baulauf, Gayety, and G. L. Wonders, of the Wilson, were summoned this morning to appear before the present grand jury. A test case will likely be made for the standees represent a big margin of profit in local theatres.

DENVER

(By Wire.)

ORPHEUM.—"A Romance of the Underworld," big winner, went very strong; International Polo Teams, interested immensely; Avon Comedy Four, stopped show; Three Hickey Bros. were there also; Pauline Perry Austin, local favorite, fared accordingly; Lea Durbyelle, clever.

PANTAGES.—Marzella's Cockatoos, hit; Louis Bates & Co., sketch, good; The Hyatts, good; The Hasbans, fair; Roma Trio, good.

Beale Anderson, formerly of the Premier Trio, who has been ill at Colorado Springs for the past three months, is not expected to live. She has had general peritonitis and now complications and blood poisoning have set in.

MLLE. DAZIE

Personal Direction JAMES JACOBS.

BETTY BEAUVERE—WILLARD REED—NANCY ST. JOHN

In "COLONIAL PASTIMES"

Carrying own Mason and Hamlin Organ

Direction, BILLY ATWELL

ANNOUNCEMENT EXTRAORDINARY!

LAMBARDI GRAND OPERA COMPANY

MARIE LAMBARDI, Impresario

Embracing Twenty World Famous Singers—Superb Orchestra—Magnificent Chorus—Lavish Scenic, Costuming and Property Effects.

NOW UPON THE MOST EXTENSIVE TOUR EVER ARRANGED FOR A LIKE ORGANIZATION.

Including Los Angeles, San Francisco, Portland, Seattle, Tacoma, Spokane, Duluth, St. Paul, Minneapolis, Milwaukee, Chicago (Lyric Theatre), Kansas City, St. Louis, Memphis, Nashville and New Orleans. BOOKED SOLID.

Presenting the PUCINI WORKS, also "THAIS," "SAMSON and DELILAH," "MME. BUTTERFLY," "LOVE TALES OF HOFFMAN," and the STANDARD WORKS.

Mr. FORTUNE GALLO, Manager.

Office, 1613 Tribune Bldg., Chicago.

DO YOU WANT AN ASSISTANT?

FRANK

WILL

EVANS AND VIDOCQ

REUNITED! BETTER THAN EVER!

18 Minutes in "One" of Solid Laughter. Ready to talk business to any one.

Represented by JO PAIGE SMITH

Free Sunday concerts with moving pictures at the Auditorium has hurt the Sabbath business at local theatres.

The Mormon Choir played the Auditorium here Thursday night to a packed house and went big. LONDONER.

BUFFALO

SHEA'S (M. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—Edward Abeles & Co.; Wilmer Mack and Nelle Walker; Frederick Andrews; Great Richards; Howard & Howard; Marie Russell; Sayton Trio; "The Leading Lady."

NEW ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated).—Woodford's Statue Dog; Billy Quirk; Modton Kissen; Anne Dale; Flying Wiruts; Claude Austin; Sallie Brown; Ernest Corrigan; Michael & Michael; Cadeny. FAMILY (A. R. Sherry, mgr.; Agent, Consolidated).—Estelle Wordette Co.; Allen Wightman; Belle Jeanette; Dolan & Boyne; Old Sam Lucas; Shaw's Animal Circus. GARDEN (Charles E. White, mgr.).—"Runaway Girls."

LAFAYETTE (Charles Bagg, mgr.).—"Big Review."

STAR (Dr. Peter C. Cornell, mgr.).—Julian Eiting in "The Fascinating Widow."

TECK (Shubert Bros., mgrs.).—Aborn Opera Co.

LYRIC (John Laughlin, mgr.).—Fiske O'Hara in "Love's Young Dream."

"FAIR PLAY."

ANN ARBOR.

MAJESTIC (Arthur Lane, mgr.).—"Polly Pickle's Pets," headliner; Grace Faust, nicely; Bert Jordan, good; The Chamberlains, hit; Maximo & Co., great.

NEW WHITNEY (D. S. McIntyre, mgr.).—28, "The Cow and the Moon."

MELTON.

ALTOONA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O., agent; rehearsal Monday 11).—Ivey & Ivey, laughter; Walter Lewis & Co., excellent; Jim Harkins, good; Cox Family Quintette, pleased.

MISLER (L. C. Mishler, mgr.).—27, Harry Lauder & Co.; 28, "Idem's"; 30, "Newlyweds and Their Baby"; 1, Howe's Pictures; 2, "The Rosary."

E. G. E.

BANGOR.

NICKEL (H. F. Atkinson, mgr.).—Princess Elizabeth; Eileen Guerin; Prof. Fortier; W. G. Burriell.

OPERA HOUSE (Frank A. Owen, mgr.).—29, Paul Gilmore; 30, "Uncle Tom's Cabin"; 1-3, "The Rosary."

HOWARD.

BUTTE.

EMPIRE (A. B. Sosman, mgr.; Ind.).—Week 19, Jack Golden's Burlesquers; good business.

FAMILY (Earl Keeler, mgr.; Ind.).—Week 19, stock; business fair.

BROADWAY (James K. Heslet, mgr.; K. & E.).—24, "Il Trovatore"; 25, "The Gamblers"; 26, "Busy Day"; 27-29, Dr. Barnum.

EMPRESS (W. J. Swartz, mgr.; S-C; rehearsal Saturday 11).—Week 19, Robert & Robert, good; Luckie & Yost, pleasing; Hal

BERTHA AND CHARLES WALKER AND ILL "JUST A GIRL"

Playing Return Dates Everywhere

In Preparation:

"THE SEAT OF TROUBLE"

ANOTHER "WISE" ACT—WITH THE "RIGHT" SONGS—DEC. 4, BRONX THEATRE

SHIRLEY AND KESSLER

"MAMMY'S SHUFFLIN' DANCE" "LET'S MAKE LOVE WHILE THE MOON SHINES"

AND EVANS LLOYD'S BIG BALLAD "LOVE LET THE WORLD GO BY"

When answering advertisements kindly mention VARIETY.

CHARLES HORWITZ

Author of the best in Vaudeville. Constantly adding to his big list of successes. Order that sketch or playlet, special song, patter, monologue, etc. from **CHARLES HORWITZ**, 1403 Broadway (Room 515), New York. Phone 3449 Murray Hill.

ANDREWS

SECOND-HAND GOWNS
EVENING GOWNS STREET DRESSES
SOUBRETTE DRESSES FURS.
506 So. State Street CHICAGO



WIG
REAL HAIR, Negro, 27s; Silly Kid, Indian, Bald Character, Irish, Dutch, 75s. \$1.00-\$2.00; Soubrette, \$1.50-\$3.00. Ask catalogue **KLIFFERT, Mr.**, 4 Fourth Ave., N. Y.

SECOND HAND GOWNS

INGENIOUS AND SOUBRETTE ALSO FURS
BARNETT
503 STATE STREET CHICAGO
Telephone 3695 Bryant.

W. H. BUMPUS

TRANSFER
Baggage Called for and Checked to all Railroads and Steamboats.
Stand, B. E. Cor. 43d St. & 4th Ave.
Storage—764 11th Ave., bet. 53d & 54th Sts.
Office—376 W. 43d St. **NEW YORK**

COSTUMER

THEATRICAL
Tel. 3440 Murray Hill.
M. SIMOWITZ
Burlesque and Vaudeville Costumes
61 West 37th St., New York City.
"ALIBELLA" DANCING CLOGS
Short Vamps

"Price, all wood sole, \$4.00; leather shank, \$5.00 delivered from Patent fastening."
Manufactured by
ALBERT H. NEMER SUDE CO., Milwaukee, Wis

Tel., Bryant 3462.

JACOB WEISSBERGER

Attorney and Counselor-at-Law
Suits 701-702, George M. Cokes Theatre Building,
1482 Broadway, New York City.
Please take notice that I have removed my office to the above address, where I will continue to serve the theatrical profession.

COSTUMES

MADE TO ORDER
Largest Stock in U. S.
Facilities for Manufacturing Unsurpassed.
25 yrs. Experience.
Write for Catalog, 60 Pages, 600 Illustrations
FRITZ SCHULTZ & CO.
Phone Central 1706 19 W. Lake St., CHICAGO

WANTED—A JUGGLER

Address **JUGGLING BARRETT'S**
150 Chestnut Street
Liberty, N. Y.
Stephens, entertaining; Joseph E. Watson, big; Black & White, good.
SAM ADELSTYNE.

CAMDEN.
BROADWAY (W. B. McCallum, mgr.).—23-25, Harry Antrim, good; Grady & Wilson, "Winning a King," hit; Five De Wolfes, musical; Irma, feat; Kroffts Trio, fair; 27-29, La Zelle Bros., pleased; Crawford & Patterson, ordinary; Ross & Shaw, very good; Joe Belmont, fine; Nick Santoro & Co., "The Grand Wind Up," great; good business; 30-2, Rose Sharon & Co.; Hal Merritt; Anvil Trio; Gravetta & La Vonde; O'Dowd & Rose.
TEMPLE (F. W. Falkner, mgr.).—22-25, "When a Woman Willa," fair; fair business; 27-29, Dante's Inferno in pictures, good; 30-2, "County Sheriff."
FRANK SHERIDAN.

CLEVELAND.
HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Boris, Minstrels, feature; Rita Gould; Jarro; Al Rayno's Bull Terriers; Geo. Felix & Barry Girls; Robert Trio; John P. Wade & Co.; Kate Ellmore & Sam Williams.
GRAND (J. H. Michels, mgr.; rehearsal Monday 10).—Ames & Corbett, good; Holden Le Clair, pleased; Molly Jane Reed, fair; William Flurt & Co., good; Lloyd & Black, clever; Duffy & Edwards, liked; Rego, scored; Leslie's Barnyard.
PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—La Molnes, novelty; Jane Elton, fun favor; J. Warren Keane & Co., feature; Miles & Raymond, pleased;

ANDREW GELLER

SHORT VAMP SHOES

(Exclusively for Women.)
507 Sixth Ave., New York Bet. 30th and 31st Sts.
One Flight Up. Send for Illustrated Catalogue. Tel. 1955 Madison Sq.

Glen Ellison, liked; Murphy, Whitman & Co., scored; Six Steppers, headline; Lucifer & Kibler, clever.
PRISCILLA (Proctor E. Sease, mgr.; agent, Gus Sun; rehearsal Monday 10).—"At Gay Coney Island"; Clara Ellsworth & Co.; Vannersons; Rapoli; Fieldman & Sidney; Ames & Dawson; Bobby Strauss & Co.
STAR (Drew & Campbells, mgrs.; rehearsal Monday 10).—"Jardin de Paris Girls."
EMPIRE (E. A. McCardel, mgr.; rehearsal Monday 10).—"Queens Jardin de Paris."
COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—"The Gambler's," big business.
OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Monday 10).—"Follies 1911"; S. R. O.
LYCEUM (Geo. Todd, mgr.; Stair; rehearsal Monday 10).—Thurston.
CLEVELAND (Harry Zirkler, mgr.).—Stock.
WALTER D. HOLCOMB.

DAVENPORT.
AMERICAN (C. E. Berkell, mgr.; Pantages; rehearsal Monday 12.30).—Kelly & Wilder, headline; Edward's Circus; Karl Hewitt & Co.; Rubie Strickland; Neluelo & LeVina.
BURTON (Cort, Shubert & Kindt).—"Deep Purple," fair business; 23, "Peck's Bad Boy."
GRAND (David L. Hughes, mgr.; K. & E.).—24-25, Lella McIntyre and John Hyman, in "Girl of My Dreams"; good paying business; 30, "Get Rich Quick Wallingford."
PRINCESS.—Boyce Players, light houses.
SHARON.

DAYTON.
LYRIC (Mrg. Max Hurlig).—La Toy Brothers, good; Irene Dillon, fair; Chadwick Trio, big hit; Mrs. Gene Hughes & Co., headline; Gartnell & Harris, big applause; Barry & Wolford, good; Le Roy & Paul, very good.
R. W. MYERS.

DES MOINES.
BIRCHELL (Elbert & Getchell, mgrs.).—30, "Get-Rich-Quick-Wallingford," capacity; 34, Tim Murphy, "The New Code," S. R. O.; 25, Richard Carle, "Jumping Jupiter," good business.
AUDITORIUM.—20-22, Aborn Opera Co.
ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit; rehearsal Sunday 10).—Week 20, La Arena & Victor, good; Klein Bros. & Brennan, applause; Madame Blason, feature; Henry Clive, pleased; Eugene O'Rourke, scored; Cadets De Gascogne, entertaining; De Voie Trio, good.
MAJESTIC (Elbert & Getchell, mgrs.; S. R. O.).—19-22, Great Jackson, good; Jefferson & De Rox, pleased; Chemut Bros., clever; Frank Melsel, hit; Russell & Smith Minstrels, feature. 23-25, Lafayette, original—Mollie Granger, pleased; Leveno & Neeluso, fair; Harry & Swisher, laughs; Col. Mack & Co., feature.
PRINCESS (Elbert & Getchell, mgrs.).—Stock.
JOE.

DETROIT.
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Sanders Troupe, opened; Tim Cronin, funny; McConnell & Simpson, good; Charles Doolin & James McCool, hit; Clarice Vance, big; Cressy & Dayne, splendid; Fay, Two Coleys & Fay, fine; Seven Plochann Brothers, good.
MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—Models De Luxe (New Act); Herman Lieb, great; Five Merkels, very good; Fred Wyckoff, hit; Busse's Terriers, fine; Pumpkin Colored Trio, did nicely.
FAMILY (C. H. Preston, mgr.; U. B. O.).—Charles Mells Troupe, good; Myron Baker Troupe, laughs; Prince Rudon & Co., good; Dave Lyn, fair; Minnie Washburn, fair; Mr. & Mrs. Danny Mann, good; Three Duball Bros.; Jack Sanderson, fair; Wren Trio, fair; Phoebe Snow, fair.
NATIONAL (C. R. Hagedorn, mgr.).—Four American Gypsy Girls, hit; Albert Gray & Co., good; Doyle & Elaine, good; Stanley & Hart, amusing; Mlle. Hengler's Dogs, fine; Lillian Burnell, fair; Rapiers Players, fair; Granville & Mack, fair.
COLUMBIA (M. W. Schoenherr, mgr.).—Dixie Boys & Girls, great; Africander Minstrels, hit; Harris & Randall, very good; Arthur Comus & Maud Emmett, fair; Wheeler-Hay Trio, daring; Cleona Boyd & Jack Howard, splendid; Cyril Howard, big.
DETROIT (Harry Parent, mgr.; K. & E.).—"Rebecca of Sunnybrook Farm," business fair.
GARRICK (Richard Lawrence, mgr.; Shubert).—"The Chocolate Soldier," capacity.
GAYETY (J. M. Ward, mgr.; Eastern).—"Jersey Lilies."
AVENUE (Frank Drew, mgr.; Western).—"The Ducklings."
LYCEUM (A. R. Warner, mgr.; S. & H.).—"Fantasma." Business good.
Imperial Russian Court Balalaika Orchestra played two performances Sunday to fair but very enthusiastic audiences. **JACOB SMITH.**

DULUTH, MINN.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Bob & Tip, pleased; Ruby Raymond & Co., fair; Haviland & Thornton, pleased; Patsy Doyle, good; "Scrooge," fine; Schenck & Van, hit; Simian Jockey, very good.
EMPRESS (S. & C. Circuit).—James Grady, very good; Ray Dooley, good; Budd-Claire, pleased; Mary Burley, good; Martin, liked.
ELMIRA.
COLONIAL (Ven Demark and Gibson, mgrs.; agent, U. B. O.).—27-29, Balsairi, good; Milt Arnsman, entertaining; Makarenka Duo, good; Empire State Quartet, clever; Great Santella, excellent; 30-2, Sherer & Newkirk, Pritskow & Blanchard, Joe Henly & Co., R. A. G. Trio, Bon Air Trio.
MAJESTIC (Ven Demark and Gibson, mgrs.; agent, U. B. O.).—27-29, Gardner & Price, novel; Mysterious Maids, well received; 30-2, Scherer & Newkirk, Weston's Models.
LYCEUM (Lee Norton, mgr.; Reis Circuit).—23, "Baby Mine," large house; 25, "Goose Girl," good houses; 26, Kitties Band, good houses; 30, Dockstadter's Minstrels; 4-9, Chicago Stock Co.
MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—27-29, Stanford & Western Players in "The Dairy Barn," large business; 4-9, Rosalind at Red Gate.
J. M. BEERS.

ERIE, PA.
COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; Gus Sun & U. B. O., agents; rehearsal Monday 10).—Vittoria & Georgetta, clever; Caesar Rivoli, big; Bertam, May & Co., good; Lew Bloom, well liked; Frozini, big hit; 10 Vassar Girls, excellent.
MAJESTIC (L. Gilson, mgr.).—27, Balalaika Orchestra; 29, Lew Dockstadter; 30, "Baby Mine"; Dec. 2, "Uncle Tom's Cabin."
PARK (F. P. Horne, mgr.).—Stock, good business.
COLUMBIA (A. P. Weschler, mgr.).—Stock, big houses.
HAPPY HOUR (D. H. Connelly, mgr.).—Dandy Dixie Minstrels, big.
M. H. MIZENER.

FALL RIVER.
ACADEMY (Julius Cahn, lessee and mgr.; Geo. Willey, res. mgr.).—22-25, Rose Syddell's Burlesquers.
SAVOY (Julius Cahn, lessee and mgr.; Loew's Vaudeville; rehearsal Monday 10).—9, Krazy Kids; Tom Kyle & Co.; Roubie Simmons; Chapman & Berube; Musical McLarens; Carlotta St. Elmo; Wm. Morrow & Co.
BIJOU (Chas. L. Benson, mgr.; Loew, agent; rehearsal Monday 10).—27-29, Harris & Hart; James Morrison Co.; Tom & Edith Almond; 30-2, Hallen & Fuller; John Pucker; Claus & Hoffman.
PREMIER (Chas. L. Benson, mgr.; Loew, agent; rehearsal Monday 10).—25-27, Jim Reynolds; Clarence Slaters & Bro.; Daniel Green.
EDW. F. RAFFERTY.

GALVESTON.
CRYSTAL (G. J. Jorgenson, mgr.; Lyric Circuit).—Week 20, Clara Cook Sonora Co., fair; Chevalier Alexander Canarala, amusing; Lester & Moore, good; Major O'Loughlin, excellent.
CRYSTAL-MAJESTIC (J. G. Jorgenson, mgr.).—Stock; capacity houses.
GRAND O. H. (Charles Brian, mgr.).—22, Leslie Carter, in "Two Wows"; 24, "The Gambler's"; 25, "The Clansman."
B. SPOULE.

HARTFORD.
POLI'S (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—"California," went big; Little Billy, entertaining; Carpenter, Grady & Co., went well; W. S. Dickerson, hit; Hanlon & Hanlon, good; College Trio, good; Marguerite Starr, good.
HARTFORD (F. P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Tuesday 11).—27-29, "Flying," good; Hansone, good; West & Thomas, laughs; Haight & Deane, clever; Song Revue; m. p.; 30-2, "Flying" Ernie & Ernie; Zenita Nagel & Adams; Song Revue.
PARSONS (H. C. Parsons, mgr.).—29, John E. Kellard; 30-2, Robert Edeson on "The Arab."
R. W. OLMSTED.

INDIANAPOLIS.
KEITH'S (Ned Hengler, mgr.; agent, U. B. O.; rehearsal Monday 10).—Stone & Kalisz; Bedini & Arthur; Norton & Nicholson; Alma Youlin; Clifford Walker; Robbedillo; Kennedy, Nobody & Platt; Chick & Chicklets.
ENGLISH'S (A. F. Miller, mgr.; agent, Boda).—21-22, "Over the River" (Eddie Foy), good business; 23, "The New Marriage" (Mrs. Fiske), business good; 24-25 "The County

I. MILLER 1554 Broadway, bet. 46 and 47 Sts., Tel. 5506-7 Chelsea
202 W. 23rd ST. N.Y.
I. MILLER
TEL. 100 CHLSEA
Manufacture of Theatrical Boots and Shoes. O.L.O.G. Ballet and Aerobatic Shoes a specialty. All work made at short notice.

Mme. MENZELI
Former Premiere Danseuse and Maitresse de Ballet.
HIGH SCHOOL of Dancing and Pantomime, 32 East 16th Street, bet. Eway and 15th Ave. Classic, Ballet and All Styles of Dancing Acts created and staged.
Normal School of Dancing.
Pupils: Mlle. Darte, Hoffman, Froelich, Marlow and other prominent stars.
Send for Booklet.

THE HESS COMPANY'S
Grease Paints and Make-Up
Are always uniform in quality. Established 1914. Send program, card or letter-head with 10 cts. in stamps or coin for ten samples make-up and book, "The Art of Making Up."
THE HESS COMPANY
Rochester, N. Y.

TIGHTS AND SHIRTS OF EVERY DESCRIPTION, PADDING, FROG, SNAKE AND MONKEY SUITS, ELASTIC AND CLOTH SUPPORTERS, GYMNASIUM PUMPS AND GAITERS, SPANGLES AND BULLION FRINGE.
Send for catalogue and sample of tights free.
JOHN SPICER
Successor to Spicer Bros., 85 West 36th St., BROOKLYN, N. Y.

LEST YOU FORGET WE SAY IT YET
CROSS LETTER HEADS
Contracts, Tickets, Envelopes, Free Samples, etc. **STAGE MONEY**, 15c. Book of Herald Cuts, 25c. **CROSS PRINTING COMPANY** 501 S. DEARBORN ST. CHICAGO

FRANK HAYDEN

THEATRICAL COSTUMER
140 W. 38th St., NEW YORK
Tel., 1581 Murray Hill.
Modern Gowns, Costumes for Sister and Girl Acts. Ankle and Short Dresses on hand.

ISABEL CASSIDY'S
"BEAU BRUMMELL"
BY HAND PERMISSION OF JAS. BEAULIEU PARISFIELD
Finger Nail Polish
PRICE 50 CTS.
MANUFACTURED SOLELY BY
ROELLY CHEMICAL CO.
2 W. 29th St., Dept. V. New York City

IF YOU ARE A TRIFLE SENSITIVE
About the size of your shoes, it's some satisfaction to know that many people can wear shoes a size smaller by shaking Allen's Foot Ease, the antiseptic powder, into them. Just the thing for Dancing Parties, Patent Leather Shoes, and for Breaking in New Shoes. When rubbers or overshoes become necessary and your shoes pinch, Allen's Foot Ease gives instant relief. Sold Everywhere, 25c. Sample FREE. Address, Allen S. Olmsted, Le Roy, N. Y. Don't accept any substitute.

SHORT VAMP SHOES
FOR STAGE, STREET AND EVENING WEAR
SLIPPERS
Satin and Kid All Colors
Send for our new catalog M of Shoes and Hosiery
SHORT JACK'S SHOE SHOP
VAMP SIXTH AVENUE
Near 30th St., Tel. 7053 Mad. Sq.

WIGS
We handle a full line of theatrical wigs in quantities of from \$5 to \$100 each.
THE WIGGERY
J. NEGROSCOU
64 EAST MADISON STREET, CHICAGO.



SHORT VAMP SHOES

J. GLASSBERG, 58 Third Ave., New York
FULL THEATRICAL LINE IN ALL LEATHERS; ALSO IN SATIN
SIZES 1-9, A-EE.
Get my NEW Catalogue of Original Styles

Bet. 10th and 11th Sts.

When answering advertisements kindly mention VARIETY.

THE LORCH FAMILY

World's Greatest Risley Act

Carrying 3 Ponies and a Donkey

Biggest and Most Sensational Act in its line,
Elaborately Staged

Just Concluding a Triumphant Tour of the
Orpheum Circuit

A Few Open Dates before returning to
Europe, January 8, onwards

Address LORCH FAMILY, care Paul Tausig,
104 East 14th St., New York

Boy," good business; 27-29, "Seven Days"; 30-31, "The Girl of My Dreams" (John Hyams & Lella McIntyre).

SHUBERT-MURAT (F. J. Dalley, mgr.; Shubert).—21, Harry Lauder, capacity; 23-25, "The Heart rBeakers" (George Damereel), good business; week 27, "Baby Mine."

PARK (Phil. Brown, mgr.; agent, S. & H.).—30-32, "The Boy Detective," splendid business; 33-35, "Toss of the Storm Country," good business; week 37, "School Days."

EMPIRE (H. K. Burton, mgr.).—"Yankee Doodle Girl."

GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10).—Josephine Saxton & Kids; Sully & Lawrence; Sam Harris; Dorothy Lyons & Co.

VERA L. BONE.

JAMESTOWN.

LYRIC (H. A. Deardourf, mgr.; Gus Sun, agent).—Grace Emmett & Co., big hit; Millaire Artique Co., excellent; Davis & Walker, pleased; Four Gay Sisters, satisfactorily; Ramza & Arno, amused.

SAMUELS (J. J. Waters, mgr.; Reis Circuit).—25, "Baby Mine"; week 27, Chicago Stock Co.

LAWRENCE T. BERLINER.

KANSAS CITY.

(By Wire).

ORPHEUM.—Sam Mann, second; Juliet, pleasing; Blank Family, fair; Nona, hit; Williams & Segal, scored; Alsace & Lorraine, good; Harry Breen, poor.

EMPRESS.—Seven Colonials; LaVine Cinnamon Trio; Geiger & Walters; Clark's Monkeys; Hutchinson & Co.; Harry Mayo; splendid bill.

WILLIS WOOD.—Anna Held & Co., one finest of season.

SHUBERT.—Gertrude Hoffman, scored; elaborate production, packed houses.

GRAND.—"The Echo," musical treat.

CENTURY.—Century Girls; all star show.

GAYETY.—"Star and Garter," above average.

GLOBE.—Continuous vaudeville; bill changed twice a week.

PHIL McMAHON.

KNOXVILLE.

GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal Monday 10).—Week 19, Stokney's Circus, good; Waddell, fair; Leonard & Drake, liked; La Crandall, hit; Newsboys' Quartet, excellent.

WALTER N. BLAUFELD.

LOUISVILLE.

KEITH'S (J. L. Wood, mgr.; agent, Orpheum Circuit).—Marcellus, well; Gordon & Marx, good; The Dandies, very good; Gerard Griffin & Co., clever; Willa Holt Wakefield, fine; "Schoolboys and Girls," hit; Simone De Bery, good; pictures.

HOPKINS (Irving Simons, mgr.; S-C).—Mae Devlin & Co.; Stantons; Coy De Trickey; Altus Bros.; Webster Trio; Ted Osborne's Pets.

BUCKINGHAM (Horace M. Crooklin, mgr.).—"Follies of the Day."

GAYETY (Mr. Taylor, mgr.).—"The Love Makers."

WALNUT (Col. Shaw, mgr.; agents, H. & D.).—"The Isle of Smiles."

AVENUE (Morton Shaw, mgr.; agents, H. & D.).—"McFadden's Flats."

MASONIC (F. Ray Comstock, mgr.; Shubert).—23, "Dr. Stabstrompeter"; 30-3, "The Heart Breakers."

MACAULEY'S (John McCauley, mgr.; K. & E.).—27-29, "The Country Boy"; 30-3, "Seven Days."

J. M. OPPENHEIMER.

LOWELL.

KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Monday 10).—Jungle Girls, very good; Claud & Fannie Usher, good; Watson & Little, fair; The Dorians, good; Clemons & Dean, good; Mile. Rialto & Loula Lavelle, very good.

MERRIMACK SQUARE (Jas. S. Carroll, mgr.; agent, John S. Quigley; rehearsal Monday 10).—Adelaide & Lawrence; Great Del-

Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."

Direction Max Hart

DAINTY WINSOME A Big Hit at KEITH'S Philadelphia
This Week (Nov. 27)
Next Week (Dec. 4) William Penn, Phila.

LAWTHORNE

And "JOHNNIE"
Direction AL. SUTHERLAND, Inc.

Willa Holt Wakefield

IN VAUDEVILLE
Special Representative: JEMIE JACOBE.

PETE LAWRENCE and Co.

Presenting a Classic in Slang "THE FRESH FRESHMAN"
Copyright Class D., XXa, No. 20955, May 5, '10

NEXT WEEK (Dec. 4) KEITH'S, LYNN WEEK DEC. 11 TRENT, TRENTON

MR. AND MRS. STILLMAN

PLAYING THE LOEW CIRCUIT

han; Stanley Wood; Ed. B. & Rolla White; Rogers & Evans; Kendal Weston & Wm. Jackson.

OPERA HOUSE (Jules Cahn, prop. & mgr.).—27, Della Clark; 28, "Ten Nights in a Bar Room"; 29-30, "Billy the Kid"; Dec. 1-3, "Cy Whittaker's."

HATHAWAY'S (Gartland & Shapiro, lessees; Donald Meek, prop.).—Stock.

JOHN J. DAWSON.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 30, Nat Willis, big hit; Pedersen Bros., clever; La Titcomb, pleasing; Six Brown Bros., fine; holdovers, Agnes Scott; Burns & Fulton; Mme. Panita; Odiva.

EMPRESS (D. B. Worley, mgr.; S-C; rehearsal Monday 11).—Week 30, Edwin Michael, big; Hoey & Mosar, catchy; J. F. Burke & Co., excellent; Aris Myserie, amusing; Harry Bouton, dextrous; Freeman & Dunham, good.

PANTAGES (Carl Walker, mgr.; direct; rehearsal Monday 11).—Week 30, La Velica, captivating; Mile. Donita, pleasing; Marimba Band, entertaining; Miller & Lytes, funny; Zeb Zarrow Four, laugh producers.

GARRICK (J. A. Quinn, mgr.; direct; rehearsal Monday 11).—Week 30, John Rogers, good; Parnegiani & Thompson, artistic; Warren Woodson, clever; Virginia Ainsworth, big.

MAJESTIC (Oliver Morocco, mgr.; Shubert).—Week 30, Sam Bernard; 37, Grace Van Studford.

MASON (W. T. Wyatt, mgr.; K. & E.).—Week 27, "Bright Eyes."

LYCEUM (Clarence Drown, mgr.; Cort).—Week 30, Billy Clifford; 37, "In Old Kentucky."

EDWIN F. O'MALLEY.

LYNN.

LYNN.—Lukens' Circus; Carney & Wagner; Leona; Leonard & Whitney; Monroe & Mack; La Blanca; Carlin & Penn; Ioleen Sisters.

OLYMPIA.—May Belle's Sunbeams; Lupeta Perea; Hanley & Jarvis; Geo. Bonhair Trio;

Pat Rillyl & Co.; Hall Sisters; Jack Dempsey; Victor.

CENTRAL SQ.—Hawalian Quartet; Al. Grossman; Dynes & Dynes; Tiller Sisters; Frank J. Hurley; Fray & Fields; Byron & Clare; Hansoom & Lee; Walking Trio.

AUDITORIUM.—Stock.

WILLIS.

MACON.

GRAND (D. G. Phillips, mgr.; Shubert).—20, Coburn Minstrels; 23, "Roseary," small house; 25, "Bohemian Girl," large house; 24, "White Sister"; 27, Nat C. Goodwin, in "The Captain"; 30, "Alias Jimmy Valentine."

PALACE (J. B. Melton, mgr.).—Bert Lewis and Miss Glimpse.

SAVOY (Dan Holt, mgr.).—Joe McAnallan and George Otto.

LYRIC (Dan Holt, mgr.).—Mr. Fagan and Miss Wenglee.

ANDREW ORR.

MANCHESTER.

NEW PARK (W. H. Ryan, res. mgr.).—23-25, Leonard Kane, good; Cole & Collins, fair; Bob-Don Trio, big hit; 27, "Ten Nights in a Bar Room"; 28, "Valley Forge"; 29, "The Cat and the Fiddle"; 30-2, vaudeville.

MECHANICS (Dan Gallagher, mgr.; agent, Marcus Loew).—23-25, Nine Silly Scholars, fair; 27-29, James Coyenne, good; Johnson & Waite, fair; Chiquita, big hit; 30-2, Ed. Winchester; Harry & Hattie Bolden; Garnella & Eisle.

AUDITORIUM (M. Lorenson, mgr.).—27-29, Willard's Temple of Music, big hit; Rutledge, Pickering & Co., good; Lucy Tongue, good; 30-2, Willard's Temple of Music; Grenier & La Foe; Alf. Ripon.

"BEN" BARRY.

MERIDEN.

POLI'S (R. B. Royce, mgr.; K. & E.).—23, Zaida Sears, in "Standing Pat," good business; 24, Golden's Pictures; 25, "He & She," good business; 26, Robert Edson, in "The Arab," fine business; 27, Phil Ott's Comedians; 28, Popto Arriola; 29, "Cy Whittaker's Place"; 30, Paul Rainey's Pictures.

MUNCIE.

STAR (Ray Andrews, mgr.; agent, Gus Sun).—Pearson & Joel, pleased; Clarice, Kessler & Grogan Trio, scored; Lorine McNeal, took well; DuMa-Reeday Troupe, hit.

GEO. FIFER.

NEW HAVEN.

POLI'S (F. D. Garvey, mgr.; agent, U. B. O.; rehearsal Monday 10).—Annie Yeamans; Press Eldridge; Allen & Clark; Fox & Ward; James & Bonnie Thornton; Ward & Curran; Mr. & Mrs. Harry Thorne. Attendance S. R. O. every performance.

E. J. TODD.

NORTHAMPTON.

ACADEMY (B. L. Potter, mgr.; Ind.).—22, "He and She," good business; 23, "The Romanancers," good business; 25, "Over Night," business fair; 27, "Chocolate Soldier"; 28-31, Mahar Stock Co.

COOK'S (Wm. R. Cook, prop. & mgr.).—Hanscombe & Lee; Lee Barth; Geo. S. Banks; Hi Tom Ward.

M. STONE.

NOTE.—The Springfield Amusement Co. has purchased the Hampton Hotel property in this city and will remodel the building into a vaudeville and picture theatre, seating 1,600. Feb. 15 is the date set for the completion of the work.

M. STONE.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Claude M. Roode, great; Handers & Mellis, clever; Musical Blacksmith, unique; J. C. Nugent, scored; Mr. & Mrs. Jimmie Barry, good; McIntyre & Heath, much applause; Marshall Montgomery, clever; Elsa Sanatella Trio, passed.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Gertrude Dudley & Co., good; Shaw & Forbes, very good; Grimes & Dunbar Sisters, applause; McGowan Trio, very good; Ted & Clara Steel, encores; Two Graces, well received; Original Bernards, very good; Mohler & Fayette, warmly welcomed; Morris

X. BAZIN'S FAR FAMED DEPILATORY POWDER

Simple Directions with Each Bottle

ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS

HALL & RUCKEL, New York City

When answering advertisements kindly mention VARIETY.

YOU MUST GIVE THE LOVELY, LIVELY, LITTLE ALMA CAN RISE TO SUCCESS

Now Breaking Records Wherever She Appears

3rd Season Playing Orpheum Circuit Next Week (Dec. 3) DES MOINES

WHAT THEY WANT,

Rosen, exceedingly good; Mathilda Harris, fair.

ACADEMY (Harry Williams, mgr.).—"Girls From Reno."

ALVIN (John B. Reynolds, mgr.; Shuberts).—"Margaret Anglin in 'Green Stockings,' large audience.

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The White Sister."

NIXON (Thomas F. Kirk, mgr.; agent, Nixon-Zimmerman).—"The Pink Lady," large attendance.

DUQUESNE (management of Harry Davis & John P. Harris).—"Stock."

M. & KAUL

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—27-28, "Cat and the Fiddle"; 29, "Mummy and the Humming Bird"; 30, Maude Adams; 31-32, Elsie Janis, in "Blim Princess."

KEITH'S (James W. Moore, mgr.).—"Juglings Burlesque, clever; Gordon & Tucker, funny; Pete Lawrence & Co., laughing hit; Longworths, fine; Arthur Whitely, good; 'Echoes of Broadway,' featured; Jones & Deely, riot; Four Bards, sensational.

PORTLAND (J. W. Greeley, mgr.; agent, Marcus Loew; rehearsal Monday 10.30).—"Bailey & Tears, very good; Tucker, tremendous; Dana Cooper & Co., featured; Kellers, scream; Caron & Farnum, hit.

CONGRESS (F. Earle Bishop, mgr.; agent, Quigley; rehearsal Monday 10.30).—"Those Four Girls; Jules Hyron; Francis Elliott; Melvin & Thatcher.

PORTLAND.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—"Week 20, Signor Raul Pereira Sextet, featured; Gilroy, Haynes & Montgomery, scream; Telegraph Four, excellent; Davis, Gledhill Co., novel; H. Guy Woodward, hit; Rudolphs & Daves, entertaining.

ORPHEUM (Frank Connelly, mgr.; agent, direct; rehearsal Monday 10.30).—"Week 20, The Rays, scream; Mr. & Mrs. Jack McGroovy, riot; Lantion-Lucier Co., excellent; Knute Erickson, entertaining; The Seebachs, clever; Les Fraed-Nad, good; Mlle. De Fallieres.

EMPRESS (Chas. Ryan, mgr.; S-C).—"Warren & Seymour; Tom Smith; Three Bannans; Dunbar & Turner; The Falcons; La Basque Quartet."

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.).—"Rehearsal Monday and Thursday 10.30).—"Drepera, good; Jas. Francis Doolley, very well received; Omega Trio, scored.

HIPPODROME (Rudy Amusement Co., mgr.; rehearsal Monday and Thursday 10.30).—"Harrah & Co., nicely; Lester Bros. & Tydemmen, good; Carter, Taylor & Co., well received; Reeves & Werner, pleased; Hetty Urma, liked; Roland Carter & Co., laughs."

G. R. H.

RENOVO.

FAMILY (Albright & McCarthy, mgrs.; agent, Prudential; rehearsal Monday and Thursday 10.30).—"Cora Youngblood; Corson Sextet, very good; packed houses."

WM. E. ALBRIGHT.

RICHMOND.

ACADEMY (Leo Wise, mgr.).—27, "The Girl of the Golden West," packed house; 28-30, Henrietta Crossman, in "The Real Thing"; 1-2, "Alice in Wonderland."

BIJOU (C. I. McKee, mgr.).—"Bonita in 'The Real Girl.'"

COLONIAL (E. P. Lyons, Richmond representative; agent, Norman Jeffries).—"Three American Trumpeters, hit; Stewart Desmond Co., great; Georgies Bros., fine."

LUBIN (M. S. Knight, mgr.; agent, Norman Jeffries).—"Kitty & Anna Silbert, hit; Marvelous Halla, good; Musical Alvinos, entertaining."

THEATRO (D. L. Toney, mgr.; agents, Gus Sun and Nirdlinger).—"Healy & Barry, splendid; O. M. Paul, good; Spielman & Kahma, scored."

SAN DIEGO.

EMPRESS (Wm. Tompkins, mgr.; S-C; rehearsal Monday 10).—"Rae-Broese & Co., funny; Venetian Four, very good; Miller-Bagle & Miller, good; Nibio & Riley, well received; Charles Bartholomew, clever."

PRINCESS (Fred Bailien, mgr.; agent, Bert Levey; rehearsal Monday 10).—"Four Lubins; The Whitcombs; Three De Lyons."

GRAND (F. W. Ruhlman, mgr.).—"Stock."

ISIS (J. M. Dodge, mgr.).—"20-21, 'Seven Days'; 24-25, 'In Old Kentucky.'"

SAVOY (Scott Palmer, mgr.).—"Musical stock; extra feature, Jack Meyers, Giant's catcher, in specialty."

MIRROR (Fulkerson & Edwards, mgrs.).—"Stock."

L. T. DALEY.

SALT LAKE.

(By Wire).

ORPHEUM.—"Mabel Adams & C. H. O'Donnell & Co., hit; Charles & Fannie Van, big; Four Floods, good; Kramer & Spillane, liked; Ward Baker, liked; McDewitt, Kelly & Lacey, hit; Nichols Sisters, scream."

EMPRESS.—"Nellie Brewster & Amsterdam Quartet; Kramer & Ross; Schneck & D'Arville; Four Baltus; Robert Fulgura; D'Alma & Mae."

SALT LAKE THEATRE.—"The Red Rose," 20-21.

COLONIAL.—"Sheehan Opera Co., 27-30. GARRICK.—"Stock, 'College Widow,' immense business."

OWEN.

ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.).—"20-21, dark; 22, Paul Gilmour."

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—"Margaret Brock; George Moon; pictures."

LYRIC (Thos. O'Rourke, mgr.).—"20-22, 'The Shelly Trio'; 23-25, 'Gertie LeClair & Picks; pictures."

L. H. CORTRIGHT.

ST. PAUL.

(By Wire).

ORPHEUM.—"Donovan & McDonald, very fine; Mason & Murray, good; color photography, interesting; Karl Emmy, pleasing; Steven & Marshall, fair; Chick Sale, good; Four Original Londons, excellent; pictures."

EMPRESS.—"Arturo Bernardo, good; Mr. & Mrs. Dowling, pleasing; Carlisle's Dogs, good; Bandy, clever; Caine & Odum, pleasing; Young & April, good; pictures."

PRINCESS.—"World's Comedy Four; Nemes-rises; Downie, Willard & Swain; De Lea & Orma."

ALHAMBRA.—"Viola Maynard; Ewgan & Emar; Fest Duo; Thlrth; Groves & Clare; Slayter & Finch; La-Ha-Ja."

GAITY.—"Gawwini Troupe; Lewitt & Ashmore; Mlle. Sileonil. Last half: Tetsumari Japs; Dahomian Trio; Alice Fedder; pictures."

METROPOLITAN.—"Thais," fine.

GRAND.—"Salvation Nell."

SHUBERT.—"World of Pleasure, fine; rec-ord house."

STAR.—"Girls from Missouri."

BEN.

SIOUX CITY.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—"Laarevera & Victor, pleased; Henry Clive & Mal Sturgis, liked; Dick Crolius & Co., nicely; Cadets De Gas-ogne, hit; Crouch & Welch, scored; Haw-thorne & Burt, hit; Australian Woodchop-pers, interested."

SPRINGFIELD.

POLIT'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—"Manning & Ford, average; Work & Ower, very good; Five Mel-ody Maids & Men, ordinary; Arthur Pickens & Co., good; 'Old Soldier Fiddlers,' hit; Kaufman Bros., very amusing; Asahi Troupe, out of ordinary."

GILMORE (Robt. McDonald, mgr.).—"27-29, Marion's Dreamlands, excellent; 30-2, 'Daniel Boone.'"

NELSON (H. I. Dillenbach, mgr.; agent, Jas. Clancy).—"27-29, Nagel & Adams; Zenita; Ernie & Ernie; 30-2, Haight & Deane; Mr. & Mrs. Tom Carroll; Hanson & Co."

G. A. P.

SYRACUSE.

GRAND (Chas. Plummer, mgr.; Keith's vaudeville; Chas. Anderson, mgr.; agent, U. B. O.).—"Fred St. Onge & Co., do well; Field Bros., well received; Snyder & Buckley, pleas-ing; Mr. & Mrs. Erwin Connelly, splendid; Col. Sam Holdsworth, hearty reception; Ed-mond Hayes & Co., hit; Harry B. Lester, fairly; 'Cheyenne Days,' feature act."

CRESCENT (John J. Breslin, mgr.).—"Kelly & Parks; Eddie Rowley; Bradlee Martin & Co.; Dagmar Dunlap & Elsie Folk; Devoy & Smiri."

TERRE HAUTE.

VARIETIES (Jack Hoeftler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thurs-day 10).—"Kipp & Kippy, fair; Kelt & DeMont, fair; Harry Bloom, poor; Sadie Helf, fair; Hines & Remington, good; Amann & Hartley, good; Bogart & Nelson, hit; Frederick V. Bowers & Co., hit; 'Foolish Factory,' poor; Gee Jays, clever."

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—"19, 'The Girl in the Train'; 20-22, 'Light Eternal'; 23-25, 'The Boy Detective'; 26, Eddie Foy; 29, 'Around the Clock'; 30, Field's Minstrels."

PARK (Joe Barnes, mgr.).—"26, Manhattan Gaiety Girls."

CHRIS.

TOLEDO.

KEITH'S (Joe Pearlstein, mgr.; agent, U. B. O.).—"Rem Brandt, nice opener; Loney Hsacall, laughs; Kalmer & Brown, good; Thos. Holer & Co., pleased; Marie Fenton, good; Chas. L. Fletcher & Co., good; Jack Wilson Trio, nicely; Salerno, clever."

ARCADE (Harry Hartig, mgr.; agent, Gus Sun).—"Rose Naynon's Birds, headline; 'Rac-ing Girls,' novelty; Luttringer-Lucas Co., ap-plause; Herbert & Willis; Three Brownies; Van & Hoffman, and Crystal Bell, divide hon-ors."

VALENTINE.—"Walker Whitesides, in 'The Magic Melody.'"

AUDITORIUM.—"Local cast in 'Hans Dan-ske.'"

LYCEUM.—"The Traveling Salesman."

AMERICAN.—"In Wyoming."

EMPIRE (Harry Winters, mgr.).—"Ben Welch Burlesquers."

TORONTO.

SHEA'S (J. Shea, mgr.).—"Amelia Bingham & Co.; Fred Duprez; Isabel D'Armond & Frank Carter; Edwards, Ryan & Tierney; Cam-mille Trio; Rawson & June; Mary Elizabeth; Stanleys."

STRAND (G. W. Wall, mgr.).—"Doric Quar-tet."

STAR (Dan F. Pierce, mgr.).—"Tiger Lil-lies."

GAIETY (T. R. Henry, mgr.).—"Reeve's Beauty Show."

ROYAL ALEXANDRA (L. Solman, mgr.).—"Pinafore."

PRINCESS (O. B. Sheppard, mgr.).—"Wil-liam Hawtry in 'Dear Old Billy.'"

GRAND (A. J. Small, mgr.).—"Rook of Ages."

TRENTON.

STATE (Herman Wahn, mgr.; agent, Pruden-tial; rehearsal Monday and Thursday 11).—"23-25, Four Lukens, great; Bergers Sisters, pleased; Washer Bros., amused; Lewis & Clark, clever; Happy Jack Boyce, pleased; 27-29, Rosalie Rose, fair; Three Comrades, clever; E. V. Fitzgerald, amusing; Copied & Walsh, good; Minnie Victorson, hit; 30-2, Shepperly Sisters; Lampe Bros.; Virginia Walsh; La Salle & Lind; Minnie Vickerson."

TEBY.

RAND (W. L. Thompson, mgr.; agent, Rele; rehearsal 10).—"20-21, 'The Gambler'; Dec. 1, 'Chocolate Soldier'; 2, May Irwin, in 'She Knows Better Now.'"

LYCEUM (G. H. Friedman, mgr.; agent, Belrenstein; rehearsal 10).—"Mabel McKinley, pleased; Three Aeroplanes Ladies, caught on; Eldon & Clifton, good; Whitman Bros.; Toy Cook; Jerome & Walker; Lawrence & Rex."

J. J. M.

WILKES-BARRE.

GRAND (D. M. Causman, mgr.).—"22, Fritz Schaff, 'The Duchess,' capacity; 23-25, Lyman Howe's pictures; 27, 'Baby Mine'; 28, Harry Kelly, 'His Honor the Mayor'; 30, Marie Dressler, 'Thillie's Nightmare'; Dec. 1, 'Naughty Marietta'; 2, 'Three Twins.'"

POLI (G. Wrighter, mgr.).—"27-2, Stock, good business."

LUZERNE (L. Ferrandini, mgr.).—"27-2, 'Lady Buccaneers,' fair business."

R. L. W.

WILMINGTON.

GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—"27-2, James Brockman, fair; Mar-velous Griffith, good; Jest & Rogers, nicely; Mame Remington and Picks, good; Middleton & Spelmeyer, big; Gruber's Animals, good; Claude Gillingwater & Co., hit."

AVENUE.—Stock.

WILLIAMS.

YOUNGSTOWN.

PARK (L. B. Cool, mgr.; Felber & Shea).—"Reed Bros., good; Rex Cox, entertaining; Swor & Meck, funny; Joe Maxwell's Dancing Girls, good; Rose, Young & Friedman, pleas-ing; Dr. McDonald & Co., interesting."

PRINCESS (Charles E. Smith, mgr.; Gus Sun).—"Wahland, Teckla Troupe, good; Maude Parker & Co., pleasing; Greater City Quartet, hit; Leon, Adeline & Co., good."

GRAND (Jos. Schagrin, mgr.; S. & H.).—"Let George Do It," good business."

C. A. LEEDY.

"HEADLINING" ON THE ORPHEUM TIME-SOME CLASS, EH?

ALMA YOU LIN

"The Girl with the Beautiful Voice"

Popularizing WILL ROSSITER'S Song "HITS"

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

"MAMMY'S SHUFFLIN' DANCE"

When answering advertisements kindly mention VARIETY.

VARIETY ARTISTS' ROUTES

FOR WEEK DECEMBER 4

WHEN NOT OTHERWISE INDICATED.

The routes given from DEC. 3 to DEC. 10, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.
Abbott Max Social Maids B R
Abeles Edward Shea's Toronto

MABELLE ADAMS,
C. H. O'DONNELL CO.
Orpheum Circuit.

Adair Art Empress Tacoma
Adair June Girls from Happyland B R
Adams Sam J Trocadero B R
Adams & Gull Bijou Bay City
Agustin & Hartley Orpheum Los Angeles
Aldines The 2922 Cottage Grove Chicago
Allen Leon & Bertie Robinson Cincinnati
Allinel Joseph 423 Bloomfield Hoboken N J
Allyn Amy Queens Jardin de Paris B R
Almace & Lorraine Orpheum Des Moines
Altus Bros 132 Cottage Auburn N Y
Alvarados Goats 1235 N Main Decatur Ill
Alvarettes Three Winter Garden Berlin
American Newsboys Kedzie Chicago
Amon & De Lisle 314 Winter Havenhill Mass
Andrews Abbott & Co 3962 Morgan St Louis
Apdalen Animals Plaza San Antonio
Apollos 104 W 40 N Y
Appley E J Grand Columbus O
Arberg & Wagner 511 E 73 N Y
Ardelle & Leslie 19 Broeze Rochester
Arlington Four Orpheum Los Angeles
Ascott Chas Cracker Jacks B R
Atkinson Harry 21 E 30 N Y
Atlantis & Flek 2511 1 av Billings Mont
Atwood Warren 111 W 31 N Y
Atwood Vera 17 W 58 N Y
Austin Jennie Social Maids B R
Austin Margie Girls from Happyland B R
Austin & Klumker 3110 E Phila
Australian Four 323 W 43 N Y

Baader La Velle Trio 330 N Christiana Chic
Bacon Doc H Henrys Minstrels
Bailey Frankie Trocadero B R
Baker Elsie 1914 Newport av Chicago
Baker Harry 2942 Renow W Philadelphia
Baker John T Star Show Girls B R
Baldwin & Shea, 447 Barry av Chicago
Baraban Troupe 1304 Fifth av N Y
Barbour Hazel Girls from Missouri B R
Barnes & West Casino Buenos Ayres
Barnold Chas Davedorf Switzerland

IDA BARR
ENGLISH COMEDienne
Sullivan-Considine Circuit. Address VARIETY.

Barrett Ella Girls from Happyland B R
Barrett Patry Robinson Crusoe Girls B R
Barrington Mildred Star & Garter B R
Barron Geo 3002 Fifth av N Y
Barry & Black 1523 Fairmount av Phila
Bartell & Garfield 2699 E 53 Cleveland
Bartlett Harmon & Ernst 353 W 56 N Y
Barto & Clark 2221 Cumberland Phila
Bates Clyde Miss New York Jr B R
Baxter Sidney & Co 1722 48 av Melrose Cal
Bayton Ida Girls from Happyland B R
Bean & Hamilton Princess Wichita Kan
Beano Duo 3422 Charlton Chicago
Beers Leo Empress Milwaukee
Behren Musical 53 Springfield av Newark N J
Bell Arthur H 488 13 av Newark N Y
Bella Italia Troupe Box 798 Brookfield Ill
Belmont Joe 70 Brook London

Belmont & Umlberger 111 Delavan Newark
Belas Irving 259 W 113 N Y
Bennett Florence Belles of Boulevard B R
Bennett Sisters 401 Spruce av Kansas City
Bennett & Marcello 306 W 67 New York
Bentleys Musical 131 Clipper San Francisco
Benway Happy Guy Bros Minstrels
Beresford Jas Polli Bridgeport
Berg Bros Central Copenhagen Indef
Betts George Star & Garter B R
Beverly Sisters 5722 Springfield av Phila
Bicknell & Gibney 441 Marion Oak Park Ill
Big City Four Proctors Newark
Bimbos 872 Lawe Appleton Wis
Bisset & Shady 248 W 37 N Y
Black John J & Pearl Miss New York Jr B R
Black & Leslie 3123 Eberly av Chicago
Blake Chas Knickerbockers B R
Bogard James Rose Sydel B R
Booth Trio 243 Lincoln Johnstown Pa
Boutin & Tillson 11 Myrtle Springfield Mass
Bouton Harry & Co 1365 E 55 Chicago
Bowers Walter & Crooker Keiths Phila
Bowman Fred 14 Webster Medford Mass
Boyd & Allen 3706 Howard Kansas City
Bradleys The 1214 Bruah Birmingham
Brady & Mahoney Unique Minneapolis
Brand Laura M 527 Main Buffalo
Brennen Geo Trocadero B R
Breton Ted & Corinne 114 W 44 N Y
Brinkley The 424 W 29 N Y
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 792 Lexington Brooklyn
Broe & Maxim 1240 Wabash av Chicago
Brooks & Carlisle 38 Glenwood av Buffalo
Brooks & Jennings 361 West Bronx N Y
Brooks & Ward Old South Boston
Brooks Harvey Cracker Jacks B R
Brooks Thos A Girls from Happyland B R
Brown Jimmie Girls from Happyland B R
Brown & Barrows 146 W 36 N Y
Brown & Brown 69 W 115 N Y
Brown & Wilmot 71 Glen Maiden Mass
Brown Will Sam Devere B R
Bryant Max Bway Gaiety Girls B R
Brydon & Hanton 26 Cottage Newark
Bryson James Follies of Day B R
Buckley Joe Girls from Happyland B R
Bullock Thos Trocadero B R
Bunce Jack 2219 13 Phila
Burbank & Danforth Berlin N Y
Burdett Johnson Burdett 881 Main Pawtucket
Burgess Harvey J 437 Trenton av Pittsburg
Burke Minnie Trocadero B R
Burke Jos 244 W 14 N Y
Burke Touhey & Co Majestic Cedar Rapids
Burnell Lillian 2050 North av Chicago
Burnett Tom Star Show Girls B R
Burns May & Lily 116 W 30 N Y
Burt Wm P & Daughter 135 W 45 N Y
Burton Sydney 126 2 av N Y
Butlers Musical 423 S 8 Phila
Byrne Golsen Players Majestic St Louis
Byron Gleta 107 Blue Hill av Roxbury Mass
Byrons Musical 5138 Indiana av Chicago

C.
Cahill Wm 305-7 Brooklyn
Caine & Odum Empress Duluth
Calder Chas Lee 3812 Lancaster av Phila
Campbell Al 2721 Bway N Y
Campbell Henry Belles of Boulevard B R
Cantway Fred R 4425 Woodlawn av Chicago
Capron Nell Majestic B R
Cardonnie Sisters 258 W 43 N Y
Carle Irving 4203 N 41 Chicago
Carlyle Musical 1210 W 8 av Waterloo Ia
Carmelo Pictures Star Show Girls B R
Carmen Frank 465 W 152 N Y
Carmen Sisters 2133 Washington av N Y
Carmontelle Hattie 3 W 63 N Y

Carroll Chas 429 E Kentucky Louisville
Carroll Nettle Trio Polli Worcester Mass
Carrollton & Van 1037 S Olive Los Angeles
Carter Tom Taxi Girls B R
Carters The Ava Mo
Case Paul 31 S Clark Chicago
Casius & Le M Box 347 Montgomery Ala
Catin Margie Majestic B R
Ceell Mildred Girls from Missouri B R
Chameroys 1449 41 Bklyn
Chandler Claude 219 W 65 N Y
Chantrell & Schuyler 319 Prospect av Bklyn
Chapman Sisters 1529 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carma 2615 Halstead Chicago
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 218 W 59 N Y
Chubb Ray 107 Spruce Scranton Pa
Chunns Four 19 Loughborough Rd London
Church City Four 149 Weirfield Bklyn
Clairmont Josephine & Co 246 W 128 N Y
Clare & West 129 Bridge Bklyn
Clark Floretta 10 Lambert Boston
Clark Mull Sam Devere B R
Clark & Duncan 130 W 30 N Y
Clark & Ferguson 121 Phelps Englewood
Claton Sisters 355 1/2 av Nashville Tenn
Claus Radcliffe & Claus 1649 Dayton av St P
Claus Chas 459 W 128
Clermont & Miner 35 W 9 New York
Cliff & Cliff 4106 Artesian Chicago
Clifford Dave B 173 E 103 N Y
Clifford Jake Trocadero B R
Closie Bros 41 Howard Boston
Coden & Clifford 31 Adams Roxbury Mass
Cole Billy 130 E Bklyn
College Trio Polli New Haven
Collins Jas J Star & Garter B R
Collins Eddie 5 Reed Jersey City N J
Compton & Plumb 2280 Emerson av Minnapp
Comrades Four 324 Trinity av N Y
Conn Richard 301 W 109 N Y
Connors Jimmy Social Maids B R
Conolly Bros 1908 N 24 Philadelphia
Conroy & Le Maire Bushwick N Y
Conway Jack Star & Garter B R
Cook Geraldine 675 Jackson av N Y
Cooke & Two Rotherts Winter Garden Berlin
Corbett & Forrester 71 Emmet Newark N J
Corin Joel P Queens Jardin de Paris B R
Cormish Wm A 110 Broadway Seattle
Costello & La Croix 312 Ewing Kansas City
Cota El 905 Main Wheeling W Va
Cottrell & Carew O H Beloit Wis
Coyle & Murrell 3327 Vernon av Chicago
Crawford & Delancey 110 Ludlow Bellefontaine
Cree Jessica 77 Josephine av Detroit
Cresy & Day Temple Rochester
Cromwells 6 Danecroft Gardens London

DICK CROLIUS
Slang Prince Supreme in "Shorty's Elevation"
ORPHEUM CIRCUIT.

Cross & Josephine Garrick Chicago Indef

CROUCH AND WELCH
Next Week (Dec. 4), Orpheum, St. Paul.
Direction, M. S. BENTHAM.

Curson Sisters 217 Adele av Jackson Miss

D.

Dacre Louie Follies of Day B R
Daley Jas B Gay Widows B R
Dale Johnnie Belles of Boulevard B R
Dale Josh 144 W 141 N Y
Dale & Harris 1610 Madison av N Y

DALE AND BOYLE
UNITED TIME.
Direction, Alf. T. Wilton.

Dalton Harry Fen 175 Irving av Bklyn
Daly & O'Brien Tivoli Sydney Australia
Damsel Frank Gay Widows B R
Daugherty Peggy 563 1/2 90 Portland Ore
Davenport Blanche Taxi Girls B R
Davenport & Francis Majestic Chattanooga
Davis Hazel M 3538 La Salle Chicago
Davis Mark Rose Sydel B R
Davis & Cooper 1920 Dayton Chicago
De Costa Duo 413 Poplar Phila
De Forest Corinne Moulin Rouge B R
De Grace & Gordon 923 Liberty Bklyn
De Hollis & Valora Calcutta India
De Leo John B 718 Jackson Milwaukee
De Mar Rose Queens Jardin de Paris B R
De Mar Zella Knickerbockers B R
De Mario Sidoli Bucarest Romania
De Milt Gertrude 213 Sterling pl Bklyn
De Vere & Roth 449 Beiden av Chicago
De Witt Burns & Torrance Stoll Circuit Eng
De Wolf Linton & Lanier Belles Blvd B R
De Young Tom 166 E 113 N Y
Dean Jack Robinson Crusoe Girls B R
Dean Lou 452 3 av Niagara Falls
Dean & Sibley 465 Columbus av Boston
Deery Frank 304 West End av New York
Delmar Jennie Bway Gaiety Girls B R
Delmar & Delmar 94 Henry N Y
Delmore & Onelda 427 W 46 N Y
Delton Bros 361 W 33 New York
Demascos Stoll Circuit England
Demonic & Belle Englewood N J
Deveau Hubert 864 Prospect pl Bklyn
Diamond Four Pantages Sacramento
Dickerson & Libby World of Pleasure B R

JIM DIAMOND
and
CLARA NELSON
Week, Dec. 10, Orpheum, Oakland.

Doobs Wilbur Social Maids B R
Dodd Emily & Jessie 301 Division av Bklyn
Doherty & Harlowe 423 Union Bklyn
Donaghy G Francis 319 W 55 Bklyn
Donald & Carson 216 W 103 N Y
Donner Doris 343 Lincoln Johnstown Pa
Dooley Ray & Co Empress Winnipeg
Dooleys Three Majestic Milwaukee
Dooley Wm J Empress Winnipeg
Dorsch & Russell Orpheum 8 Bend Ind
Doos Billy 103 High Columbus Tenn
Dow & Lavan 932 Cauldwell av New York
Downey Leslie 2113 Michigan Chicago
Doyle & Fields 2243 W Taylor Chicago
Drew Dorothy 277 3 av New York
Drew Lowell B Stratford N J
Drew Virginia 3235 Michigan av Chicago
Du Barry & Leigh 3511 Beach av Chicago
Du Bois Great & Co 30 N Wash av Bridgep't
Duffy Thos H 4686 Virginia av St Louis

DUNEDIN TROUPE

Stoll Tour, England.

JAMES E. DONEGAN, Mgr.

Dunn Arthur F 2051 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R
Dunsworth & Vaeder Lumbergs Niagara Falls
Dupres Fred Orpheum Harrisburg

Eagon & D'Arville Daytonia Htl Dayton O
Early John Sam Devere B R
Eddie Jennie Cracker Jacks B R
Edgar & Martine 533 N Howard Baltimore
Edmond & Gaylor Box 39 Richmond Ind
Eldred Corinne 325 S Robey Chicago
Eldrid Gordon Orpheum Spokane

KATE ELINORE
and
SAM WILLIAMS

Next Week (Dec. 4), Orpheum, Montreal.
Direction Max Hart.

Elliot L C 36 Baker Detroit
Elson Arthur 456 E 149 N Y
Elton Jane 344 W 116 N Y
Elwood Perry & Downing 234 Harlem av Balto
Emelle Troupe 694 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Englebreth G W 3213 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
Emann H T 1234 Putnam av Bklyn
Espe & Roth Majestic Springfield Ill
Evans Bessie 3701 Cottage Grove av Chicago
Evans Emma & Evans 5546 7 av N Y
Evans & Lloyd 923 E 12 Brooklyn
Evelyn Sisters 350 St James Pl Bklyn
Evers Geo 310 Loosya San Antonio
Ewing Charlie 514 W Oconee Fitzgerald Ga

F.

Fairchild Sisters 320 Dixwell av New Haven
Falls Billy A 5 Virginia av Gates N Y
Farr Frances Gay Widows B R
Farrell Taylor Trio Taxi Girls B R
Farr Two Cooleys & Fay Temple Rochester
Fenner & Fox 413 Van Hook Canen N J
Ferguson Dick 68 W 53 Bayonne N J
Ferguson Frank 704 W 180 N Y
Ferguson Jos 127 W 67 N Y
Ferrard Grace 3716 Warsaw av Chicago
Field Bros 148 Lenox av N Y
Fields Nettle 6203 E Halsted Chicago
Fields and Hanson Columbia
Fields & La Adella Alhambra St Paul
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fitzsimmons & Cameron 5609 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Flynn Billy D 66 W 123 N Y
Follette & Wicks 1224 Gates av Bklyn
Forbes & Bowman 301 W 112 N Y
Force Johnny 800 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Cozy Corner Girls B R
Fordyce Trio Orpheum Altoona
Formby Geo Waltheus House Wigan Eng
Foster Billy 266 Centre Pittsburg
Foster Phyllis Darling de Paris B R
Fowler Kate 324 W 96 N Y
Fox & Summers 517 10 Saginaw Mich
Fox & Ward 1117 Wolf Phila
Fox Florence 173 Filmore Rochester
Foyer Eddie 9920 Pierrepont Cleveland
Francis Paul Queens Jardin de Paris B R
Francis Willard 67 W 122 New York
Francisone 343 N Clark Chicago
Franks Sisters Miss New York Jr B R
Frans Sig & Edythe Taxi Girls B R
Fredericks Musical Orpheum Jacksonville
Freecott Olympia Tuscola Ill
Frey Twins Forsythe Atlanta
Frobel & Ruge 214 W 33 New York

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 292 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Eddie Gayety S Chicago
Gardner Georgia 4646 Kenmore av Chicago
Gardner & Stoddard Keiths Lowell
Garfield Frank Passing Parade B R
Gase Lloyd Broadway Gaiety Girls B R
Gaylor Chas 768 17 Detroit
Gehrue Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Germane Anna T 25 Arnold Revere Mass
Gilden Sisters 216 Schuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gilmore & Le Moyn 1415-52 Des Moines
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Godfrey & Henderson 178 W 45 N Y
Goforth & Doyle 351 Halsey Bklyn
Golden Max & Alden Boston

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____			
Permanent Address _____			
Temporary " _____			
Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

When answering advertisements kindly mention VARIETY

Goodall & Craig 146 W 36 N Y
Goodman Joe 3033 N 3 Philadelphia

W. V. M. A. Exclusively
J. GOODRODE
Direction. A. E. MEYERS

Goodrode J Garrick Ottumwa Ia
Goodwin Shirley Girls from Happyland B R
Gorden Geo F Girls from Happyland B R
Gorden Paul Empire London Indef
Gordo El 1211 Bway N Y
Gordon Ed M 6116 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 26 So Locust Hagerstown Md
Goss John 23 Sawyer Haverhill Mass
Gottlieb Amy 400 N Clark Chicago
Goyt Trio 256 Willow Akron O
Grady Bill Empress Winnipeg
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Green Winifred 163 W 45 N Y
Gremmer & Melton 1437 S 3 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 5805 Kirkwood av Pittsburgh
Griffith Marvelous 13 W Eagle Buffalo
Griffe & Hoot 1238 Cambria Philadelphia
Grimes Tom & Co Williamstown N Y
Grossman Al 523 North Rochester
Gruber & Kew 403 Av E Flint Mich
Gullfoyle & Charlton 303 Harrison Detroit

Hall Alfred Queens Jardin de Paris B R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscoe 56 Orchard Norwich Conn
Hall Dora 111 Walnut Revere Mass
Halpern Nan 1621 17 av Denver
Hanson Boys 31 E 93 N Y
Haiton Powell Co Colonial Indianapolis Indef
Hamilton Estelle Kedzie Chicago
Hampton & Bassett 327 Poplar Cincinnati
Hanes G Scott 512 Ritzer Phila
Hansone & Co 1027 Tremont Boston
Hanvey Lou 552 Lenox av New York

CHAS. HARRIS
"The 11th Century Girl."
Playing W. V. M. A.
Direction. JAMES PLUNKETT.

Harkins Geo Taxi Girls B R
Harper Annette Girls from Happyland B R
Harrigan Harry Star Show Girls B R
Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Harris & Randall Palace Indef Chicago
Hartley Johnnie 703 Harrison av Scranton
Hart Stanley Ward Hyman Los Angeles Indef
Hart Maurice 156 Lenox av N Y
Hartman Gretchen 531 W 125 N Y
Harvey De Vora Trio Colonial N Y
Haskell Loney Majestic Chicago
Hatches 47 E 125 New York
Hathaway Madison & Mack 323 W 94 N Y

E. F. HAWLEY AND CO.
"THE BANDIT."
This Week (Nov. 37), Greenpoint, Brooklyn.
EDW. & KELLER, Rep.

Hawthorne Hilda Wm Penn Philadelphia
Hayden Jack Forsythe Atlanta
Hayes Frank Social Maids B R
Hayes Gertrude Folies of Day B R
Hays Ed C Varsity Minstrels
Hayman & Franklin Palace Burnham Eng
Hazard Lynne & Bonne Grand Elgin Ill
Hearn Sam Folies of Day B R
Hearn & Rutter Liberty Corry Pa
Heather Josie Orpheum Los Angeles
Hebron Marie Majestic B R
Hedders Tom Hippodrome Cleveland
Held & La Rue 1235 Vine Philadelphia
Henderson & Thomas 237 W 40 N Y
Henella & Howard 646 N Clark Chicago
Henry Dick 307 Palmetto Brooklyn
Henry Girls 2236 So 71 Philadelphia
Henry 425 E 163 N Y
Herberts The 47 Washington Lynn Mass
Herman & Rice 225 W 25 N Y
Herr Noelle Box 46 Witmer Pa
Hers Geo 323 Stone av Scranton
Hessie National Sydney Indef
Heywood Great 43 Clinton Newark
Hickory Bonnie Folies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hilton Robt Sam Devere B R
Hilton Dave Moulin Rouge B R
Hilton Marie Folies of Day B R
Hines & Fenton 151 W 43 N Y
Hines & Remington Harrison N Y
Hoffman Dave 1241 E Chestfield Phila
Holden & Harron Orpheum Reading
Holman Bros 614 Lake Cadillac Mich
Holman Harry & Co Garrick Norristown
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Honan & Helm 123 Lockwood Buffalo
Hood Sam 721 Florence Mole Ala
Hood Lillian Belles of Boulevard B R
Hopp Fred 226 Littleton av Newark N J
Horton & La Triaka 300 9 av L I City
Hotelling Edward 557 S Division Grand Rapids

HOWARD
THE FINISHED VENTRILOQUIST.
Next Week (Dec. 4), Orpheum, Montreal.
Representative. MORRIS & FEIL.

House Carl C 409 Cadillac av Detroit
Howard Jack Coy Corner Girls B R
Howard Katherine Folies of Day B R
Howard Broe Majestic Houston
Howard Emily 644 N Clark Chicago
Howard Comedy Four 223 S av Bklyn
Howard Harry & Mae 223 S Florida Chicago
Howard Bernice 8009 Calumet av Chicago

Howard & Howard Sheas Toronto
Hoyt Edward N Palmyra N Y
Hoyt & Sparks 16 Baseroff pl Bklyn
Hughes Gene Mrs & Co Keiths Cleveland
Hulbert & De Long 4416 Madison Chicago
Hurley F J 153 Magnolia av Elizabeth N J
Hyatt & Le Nore 1613 W Lavale Baltimore
Hynde Beale 518 Pearl Buffalo

Inglis & Reading 192a Bower Jersey City
Ingrams Tom 1804 Story Boone Ia
Innes & Ryan Orpheum Salt Lake City
Irene Sisters Lawrence Colonial Mass
Ireland Fred Majestic B R
Irving Pearl Indian Lane Canton Mass
Irwin Flo 237 W 45 N Y
Irwin Ferdinand 44 Norton Fall River
Italian Royal Four Lyric Butler Pa

Jacobs & Sardel Gee & Atkins av Pittsburg
Jeffries Tom 329 Bridge Bklyn
Jennings Jewell & Barlow 3323 Arig'tn St L
Jesse Johnnie Cracker Jacks B R
Jewell Mildred & Alden Boston
Johnson Great 257 W 37 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Bros & Johnson 4845 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstone Musical Hip London Indef
Jones & Rogers 1261 Park av N Y
Jones Maud 50 W 125 N Y
Jones & Gaines 413 W 55 N Y
Jones Kohl & Whalen 5119 Hasel av Phila
Juno & Wells 511 E 73 N Y

Kaufmans 240 E 35 Chicago
Kealey Bro & Haymarket Sq London
Keller & Westworth Columbia Cincinnati
Kelly Walter C Orpheum Brooklyn
Kelley Sisters 4223 Christiana av Chicago
Kenna Chas Majestic Dubuque
Kennedy Joe 1131 N 3 Knoxville Tenn
Kenney & Hollis Grand Sacramento
Kent Marie Folies of Day B R
Kenton Dorothy Felix Portland Hti N Y
Kessner Rose 423 W 164 N Y
Kidder Bert & Dor 236 Santa Clara Alameda
King Bros 211 4 av Schenectady
King Violet Winter Garden Blackpool Eng
Kitamura Troupe Colonial N Y

MAZIE KING
Orpheum Circuit.

Klein & Clifton Grand Knoxville
Klein Ott & Nicholson 351 W 24 New York
Knight Bros & Sawtelle 4460 Sheridan rd Chic
Koehler Grayce 5050 Calumet Chicago
Koier Harry Queens Jardin de Paris B R
Koners Bros Tichys Prag
Kuhns Three White Orpheum Harrisburg

L

Lacey Will 1516 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 30 Clinton Johnstown NY
Landis & Knowles Majestic Cedar Rapids
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 159 Alexander Rochester
Lane Eddie 305 E 78 N Y
Langdon Keiths Providence
Langlan Joe 103 S 51 Phila
Lansar Ward E 223 Schaefer Bklyn
La Centre & La Rue 3461 3 av N Y
Leclair & Wadell Billings St Louis
La Moine Musical 321 S Baraboo Wis
La Nole Ed & Helen 6 Mill Troy N Y
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 31 Little Newark
La Toaka Phila 135 W 22 Los Angeles
La Tour Irene 34 Atlantic Newark N J
Larrievs & Lee 23 Shuter Montreal
Lashe Great 1011 Kater Phila
Laurent Bert 3 Platt pl Scranton
Lawrence & Edwards 1140 Westm'r Provid'oe
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 255 E Indiana St Charles Ill
Le Pages 226 S Milwaukee
Le Roy Lydia Folies of Day B R
Le Roy Geo 115 W 115 N Y
Le Roy Geo 225 Broadway Kansas City Kan
Le Roy & Adams 1212 Locust av Erie Pa
Leahy Bros 259 East av Pawtucket R I
Leberg Phil & Co 234 Tremont Boston
Lee Alice Moulin Rouge B R
Lee Audrey Girls from Happyland B R
Lee Joe Kinsley Kan
Lee Rose 1040 Broadway Bklyn
Lehr Corinne Star & Garter B R
Leipzig Majestic Milwaukee
Lenox Cecil Trocadero B R
Lensa 1914 Newport av Chicago
Leonard Gus 220 Manhattan av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leoni Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Genie 351 Tremont Boston
Leslie Frank 124 W 125 N Y
Lester & Kellest 218 Fairmount av Jersey City
Levering G Wilbur Folies of Day B R
Levy Family 47 W 129 N Y
Lingerman 705 N 65 Phila
Linton Fred Geo B R
Linton Tom Lynn Lynn
Lipson Chas Girls from Happyland B R
Livingston Murray 320 E 163 N Y
Lloyd & Gastano 104 E 61 N Y
Lockhart & Leddy 223 W 125 N Y
Lockwood Musical 123 Cannon Poughkeepsie
Lola & Love 214 Bklyn
Londons Four Orpheum Winnipeg
Longworths 5 Magnolia av Jersey City
Loraine Oscar Orpheum Duluth
Lowe Musical 37 Ridge av Rutherford N J
Luce & Luce 326 N Broad Phila
Luckie & Yeast Empress Seattle
Lynch Gertrude Sam Devere B R

Lynch Jack 22 Houston Newark
Lynch Hazel 254 Norwood av Grand Rapids
Lynn Louie Star Show Girls B R

M
Maaroe Mite Star Muncie
Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 5934 Ohio Chicago
Mack & Walker Sheas Toronto
Madden & Fitzpatrick Majestic San Antonio
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 255 Bedford av Bklyn
Manning Trio 154 N Wamamaker Phila
Mantell Harry Trocadero B R
Mantelle Marionettes 416 Elm Cincinnati
Marine Comedy Trio 127 Hopkins Bklyn
Marsh Chas 305 14 Milwaukee
Marsh Harry Taxi Girls B R
Martine Carl & Rudolph 457 W 57 N Y
Mason Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 2931 Burling Chicago
Mayne Elizabeth 1232 S Wilton Phila
McAnn Geraldine & Co 704 Park Johnstown
McCarthy & Barth 4021 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 212 Av O Bklyn
McCune & Grant 426 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDonald & Gerverneux 2223 Maxwell Spokane
McGarry & Harris 521 Palmer Toledo
McGuire Tuts 46 High Detroit
McIntyre Wm J Folies of Day B R

JOCK MCKAY
With Lulu Glaser in "Miss Doolittle."
Management. WENNA & LUBCHER.
Vaudeville Manager, Pat Casey.

McLain Sisters 22 Miller av Providence
McNallys Four Majestic B R
McNamee 41 Smith Poughkeepsie
McNicol Jas Charlottetown Canada
MacNutt Nitty 70 W 29 N Y
McWaters & Tyson 471 40 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls BR
Mendelsohn Jack Pat Whites Gaiety Girls BR
Mercedes Orpheum Jacksonville
Merodith Sisters 123 W 60 N Y
Merrick Tom Midnight Maidens B R
Methen Sisters 123 Culton Springfield Mass
Meuther & Davis 243 E 36 N Y
Meyer David 1534 Central av Cincinnati
Miles P W Majestic B R
Millard Bill & Bob Bijou Quincy
Miller Wilson 723 President Bklyn
Miller & Mack 2441 Federal Phila
Millman Trio Palace London Indef
Mills & Moulton 25 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Minstrel Four Princesses St Paul
Mintz & Palmer 2213 N Park Phila
Mikel Hunt & Miller 103 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Majestic B R
Moller Harry 34 Blymer Delaware O
Montambo & Bartell 40 E Liberty Waterbury
Moore Geo W 2164 Cedar Phila
Moore & St Clair Orpheum Harrisburg
Morette Sisters Orpheum Marshalltown
Morgan Bros 225 E Madison Phila
Morgan King & Thompson 516 602 E 41 Chic
Morin Sisters Bowery Burlesquers B R
Morris & Wortman 123 N Law Allentown Pa
Morris & Kramer 1206 St Johns pl Bklyn

4 Mortons 4
CLARA IN VAUDEVILLE PAUL

Morton Harry Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Mozarts 62 Morse Newton Mass
Mucely Eddie Bway Gaiety Girls B R
Mull Eva Girls from Missouri B R
Mullen-Correll Orpheum Duluth
Muller & Stainer Orpheum Rockford Ill
Murphy Frank Girls from Missouri B R
Murray Harriet Girls from Happyland B R

N
Neary Elias & Ross 459 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald & Borger 150 E 123 N Y
Neusaco & Levina Colonial Sioux City
Nevaros Three 894 12 av Milwaukee

PAUL NEVINS
and
RUBY ERWOOD
UNITED TIME.
Next Week (Dec. 4), Poli's Bridgeport.

NEWELL AND NIBLO
The International Instrumentalists
Next Week (Dec. 4), Empress, Victoria, B. C.

Newhoff & Phelps 12 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nibbe Ed & Mike Moulin Rouge B R
Nichols Nelson Troupe Majestic Ft Worth
Nicoll Florence Rose Sydel B R
Noble & Brooks Saratoga Hti Chicago
Nonette 617 Flatbush av Bklyn

Norton C Porter 6342 Kimbark av Chicago
Nowak Casper 1207 N Hutchinson Phila
Nugent Jas Majestic B R

O
O'Brien Ambrose Social Maids B R
O'Connor Trio 706 W Allegheny av Phila
O'Connor Sisters 776 S av N Y
O'Dell & Gilmore 1145 Monroe Chicago
Odava, Orpheum Salt Lake City
O'Donnell J R 132 E 124 N Y
O'Haus Edward Folies of Day B R
Omar 253 W 36 N Y
O'Neil Emma Bway Gaiety Girls B R
O'Neill Trio Empire New London
O'Neill & Regency 592 Warren Bridgeport
Orloff Troupe 203 E 57 N Y
Ormsbell Will Folies of Day B R
Ormsby Geo Folies of Day B R
Orr Chas F 181 W 41 N Y
Otto Elizabeth Folly Princess Wichita
Owens Dorothy Mae 2047 90 Chicago
Ozava The 48 Kinsel av Kenmore N Y

P
Pape Herman G Morrison Hti Chicago
Parker & Morrill 127 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parvis Geo W 2534 N Franklin Phila
Patterson Sam 39 W 123 N Y

PAULINE
Address 540 W. 113th St., New York.

Pearl Marty 22 Marcy av Bklyn
Pearl & Bogart 635 Solons av Springfield Ill
Pederson Bros 435 Greenbush Milwaukee
Pepper Twins Lindsey Can
Percival Walter & Co Saratoga Hti Chicago
Peter the Great 422 B'mfield av Hoboken N J
Petere & O'Neill 6330 Wayne av Chicago
Peyser Dave Bway Gaiety Girls B R
Phillips Samuel 210 Clason av Bklyn
Piccolo Midgets Box 23 Phenicia N Y
Pickens Arthur J Polls Worcester
Pierson Hal Girls from Happyland B R
Pillard Henrietta Social Maids B R
Pisano & Bingham 50 Christie Gloversville
Potter & Harris 6330 Wayne av Chicago
Powers John & Jessie Darlings of Paris B R
Powers Elephants 745 Forest av N Y
Primrose Four Orpheum Kansas City
Proctor Sisters 1112 Halsey Bklyn
Propp Anna Folies of Day B R
Pugot Geo E Peoples Phila

Q
Queer & Gualt Star Show Girls B R
Quinlan Josie 644 N Clark Chicago

R
Raceford Roy 507 W 175 N Y
Radcliffe Ned Sam Devere B R
Rawle & VonKaufman Keiths Lowell
Raycob H Albert Social Maids B R
Raymond Burton & Bain Orpheum San Fran
Raymond Great Bombay India Indef
Raymond Clara 141 Lawrence Bklyn
Raymond Ruby & Co Orpheum Winnipeg Ca
Raymore & Co 147 W 95 N Y
Reded & Hillton Midnight Maidens B R
Redford & Winchester Her Majests Sydney
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 973 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 226 E 63 Los Angeles
Reid Sisters 45 Broad Elizabeth N J
Remington Mayme Gerard Hti N Y
Renalles The 2064 Sutter San Francisco
Renetta & La Rue 2221 So Hicks Phila
Reese Len 1031 Cherry Phila
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rice Elmer & Tom Bway Columbus
Rich Geo Star Show Girls B R
Rich & Howard 214 E 19 N Y
Richards Great Sheas Toronto
Riley & Lippus 35 Plant Dayton O
Rio Al C 220 W 146 N Y
Ripon Alf 545 E 87 N Y
Ritter Nat 65 Lowell Boston
Rivers & Rochester Plattsbuigh Plattsbuigh NY
Robbins & Trenaman 469-10 Bklyn
Roberts Edna Majestic B R
Roberts C E 1851 Sherman av Denver
Roberts & Downey 36 Lafayette Detroit
Robinson Chas Robinson Crusoe Girls B R
Robinson Wm C 3 Granville London
Roeder & Lester 214 Broadway Buffalo
Rogers & Mackintosh 2 Claremont pl M'tonrNJ
Roller Henry 91 Trenton East Boston
Ro Nero 412 S George Rome N Y
Roode Claude M Keiths Toledo
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 48 N Y
Royal Italian Don & Bro 151 Camplina Roch't'r
Rose Katie Empress St Paul
Ross Frank Trocadero B R
Ross Sisters 65 Cumberland Providence
Ross & Lewis Hippodrome Nottingham Eng
Ross Musical Novelty 213 W 48 N Y
Rother & Anthony 3 Patterson Providence
Royal Italian Four 454 Reese Chicago
Russell Fred Girls from Missouri B R
Russell May Pat Whites Gaiety Girls B R
Russell & Held Victoria London Eng
Rutledge Frank & Co Empire Calgary Can

THOS. J. RYAN-RICHFIELD CO.
Next Week (Dec. 4), Poli's, New Haven.

Sabel Josephine Hoffman House N Y

SALERNO

**JUGGLER.
BOOKED SOLID.
United Time.**

Savoy Lucille 5th Av N Y
Scanlon W J 1591 Vinewood Detroit
Scarlet & Scarlet 918 Longwood av N Y
Schillin Abe 238 Ridgewood av Newark
Schilling Wm 1000 E Lanvale Baltimore
Schroeder Carol Knickerbockers B R
Scully Will P 8 Webster pl Bklyn
Sears Gladys Darlings of Paris B R
Selbini & Grovini 6804 17 av Bklyn

CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot
Next Week (Dec. 4), Orpheum, Portland.

Semon Duo Taxi Girls B R
Senzell Jean 213 Eleanor Pittsburg
Seymour Nellie 111 Manhattan N Y
Sexton Chas B Jefferson Birmingham Ala indf
Shedmans Dogs Dumont N J

BILL **FRANK**
SHEPARD AND McDONALD
ALWAYS WORKING.
22 Troy St., Providence, R. I.

Sherry Sisters 330 W 42 N Y
Shepley Frank 514 W 135 N Y
Shermanns Two 252 St Emanuel Mobile
Shields The 907 City Hall New Orleans
Siddons & Earle 254 5 S 8 Phila
Sidello Tom & Co 4230 Cottage Grove av Chicago
Siegel Emma Bon Tons B R
Siegel & Matthews 324 Dearborn Chicago
Slager & Slager 515 Birch Indianapolis
Smith John & Sisters 520 Lenox av N Y
Smith Allen 1242 Jefferson av Bklyn
Smith Lou 134 Franklin Allston Mass
Smith & Champion 1747 E 48 Bklyn
Smith & Larson 140 W 49 N Y
Snyder & Buckley Keltha Toledo
Soper & Lane 1232 N Alden West Phila
Spears The 47 Clinton Everett Mass
Spencer Austin 312 E 5 Phila
Sprague & McNeese 642 N 10 Phila
Springer & Church 3 Esther Terrace Pittsfield
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanley Teddy Follies of Day B R
Stanwood Davis 264 Bremen E Boston
Stedman Al & Fannie 635 So Boston
Steinert 1000 E 12th St New York
Steppe A H 32 Barclay Newark
Stepping Trio 2903 N 5 Phila
Sternk Great Bijou Philadelphia
Stevens E J 498 Marion Bklyn
Stevens Lillie Sam Devere B R
Stevens Paul 423 W 28 N Y
Stevens Geo Majestic B R
Stevens & Bacon Virginia Theatre Chicago
St John & Dacre 163 W 81 N Y
St John & McCracken 6541 Chestnut Phila
Stone George Social Maids B R
Strauss Bobby & Co Princess Youngtown
Strehl May Gay Widows B R
Stuart Dolly Gay Widows B R
Stuart & Keeley Orpheum Portland Ore
Stubbs & Co 519 St Louis St St Louis
Stutman & May 519 Washington Wmport
Suits Anna Social Maids B R
Sullivan Madeline Follies of Day B R
Sully & Phelps 2310 Bolton Phila
Summers Allen 1956 W Division Chicago
Sutton & Sutton 3918 W 3 Duluth
Swisher Calvin 708 Harrison av Scranton
Sylvester 1000 E 12th St New York
Symois Alfarfetta 140 E 11 Phila
Syts & Syts 140 Morris Phila

T.

Taneam & Claxton 1387 St Marks av Bklyn
Taylor Mae Ayler 204 Niagara Falls
Taylor W O H Westfield Mass
Taylor & Tenny 2840 Ridge av Phila
Temple Luella Social Maids B R
Terry Herbert Girls from Missouri B R
Thomson Harry 1254 Putnam av Bklyn
Thornhill & Mrs Harry 258 St Nicholas av NY
Thornes Juggling 58 Rose Buffalo
Thornton Geo A Bowery Burlesquers B R
Thriller Harry 40 Isabella Boston
Thurston Leslie 315 W 46 N
Thurston William 100 10th Ave B R
Tidmar R Fred & Co 1234 Tenth Wilmington
Till Violet Trocadero B R
Tinney Frank Winter Garden N Y Indef
Toomer & Hewins Imperial Washington
Tops Topsy 207 W 38 N Y
Townsend Helen Star Show Girls B R
Tracy Julia Raymond Bartholdi Inn N Y
Travers Bell 207 W 38 N Y
Travers Phil E 5 E 115 N Y
Travers Roland 221 W 126 N Y
Tremaine Musical 230 W 126 N Y Jacksonville
Troughdare Thos 136 W 56 N Y

TROVATO

Dec. 18 Colonial, 25 Washington, Jan 1 Fifth
Ave, 8 Alhambra, 15 Victoria.
Featured with the Harry Lauder Show.
Vaudeville Management. MORRIS & FEIL.

Tumbling Toms 2789 Fulton Bklyn
Twins Three Everett Wash
Tyler Harry Queens Jardin de Paris B R

HARRY TSUDA

Booked Solid.

Ulline Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1927 Nicholas Phila

Vagges Brennan Circuit Australia
Valandro Mrs 71 Garfield Central Falls R I
Valdara Brenda 201 N Y
Valentine & Bell 1411 W 108 Chicago
Vallecia's 5th Av N Y
Van Chas & Fannie Orpheum Denver
Van Daille Sisters 514 W 135 N Y
Van Horn Bobby 139 West Dayton O
Vardon Perry & Wilbur 5 Green London
Variety Comedy Trio 1515 Barth Indianapolis
Vass Victor V 25 Haaklin Providence
Vassar & Arken 324 Christopher Bklyn
Vedder Fannie Star & Garter B R
Vedmar Rene 3285 Broadway N Y
Venetian Serenaders 616 Blackhawk Chicago
Vernon & Parker 187 Hopkins Bklyn
Village Company Ford & Ruggles Phila
Vince's Sister 820 Olive Indianapolis
Viola Otto & Co Central Chemnitz Ger
Violetta Joly 41 Leipziger Berlin Ger
Vosker Mr. & Mrs 528 W 161 N Y

Wade Pearl Trocaderos B R
Walker & Ill 263 Warren E Providence

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN,"
Direction. PAT CASEY.

Walters & West 8427 Vernon Chicago
Ward Billy 199 Myrtle av Bklyn
Ward Marty S Taxi Girls B R
Ward & Bohman 232 Schoaeffer Bklyn
Ward & Smith Peking Savannah Indef
Warde Mack 200 W 70 N Y
Washington Det 1930 Mohawk Chicago
Washer Bros Oakland Ky
Watson J & M 145 N York Jr B R
Waterson Tob Queens Jardin de Paris B R
Watson Billy W Girls from Happyland B R
Watson Jos K Majestic Seattle
Watson Nellie Girls from Happyland B R
Watson Sammy Morsemere N J
Weber Chas D 836 Tasker Phila
Well John E Krusnadt Rotterdam
Welch Jas 215 W 14 N Y
Welch Thos Social Maids B R
Wells Lew 213 Shawmut av Grand Rapids
Welch & Co Low Empress Chicago
Wenrick & Waldron 252 W 38 N Y
Wentworth Vesta & Teddy Bronx N Y
Wesley Frank Cozy Corner Girls B R
West Hester Ben West End B R
Weston Hattie Trio 1241 E Clearfield Phila
Weston Burt & Co Crystal Waterloo Ia
Weston Cecilia Majestics B R
Weston Edgar 246 W 44 N Y
Weston Dan E 141 W 116 N Y
Whealers The 140 Montague Bklyn
Whelans The Star Show Girls B R
White Kane W & Co 100 N York Bklyn
White Perry Proctors Newark
Whiteside Ethel 1734 Bway N Y

ETHEL WHITESIDE

and those "Pickaninnies."
"FOLLIES OF COONTOWN."

Whitting & Bohne O H North Troy Indef
Whitman Bank 183 Greenlich Reading Pa
Whitney Tittle 35 Kan Buffalo
Wichert Grace 3033 Michigan av Chicago
Wilbur Caryl Orpheum Seattle
Wilder Marshall Atlantic City N J
Wiley Herbert Glrls from Missouri B R
Wilkena & Wilkena 362 Wills av N Y
Willard Oron Follies of Day B R
Williams Clara 3450 Tremont Cleveland
Williams George 4755 Philadelphia
Williams John Cracker Jacks B R
Williams Chas 2625 Rutgers St Louis
Williams Ed & Florence 94 W 103 N Y
Williams & De Croteau 1 Ashton sq Lynn Mass
Williams & Gilbert 1010 Marshfield av Chic
Williams & Segal Orpheum Sioux City
Williams & Stevens 3516 Calumet Chicago
Williams & Werling Box 1 Detroit
Willson Herbert A. Elks Hl Minstreis
Wills Estella X Taxi Glrls B R
Wilson & Aubrey Temple Fort Wayne
Wilson Fred Cracker Jacks B R
Wilson Lottie 2208 Clifton av Chicago
Wilson Billy 371 Wyona Bklyn
Wilson Lizzie Sun Portsmouth O
Wilson Peter 2550 W 4th N Y
Wilson Bros Hudson Union Hill
Wilson & Ward 2744 Grace Ferry av Phila
Wilton Belle Belles of Boulevard B R
Winfield & Shannon 277 E Milwaukee av Detrt
Winkler Kress Trio 324 W 43 N Y
Wise & Milton Brennan Circuit New Zealand
Wise Jack Lyric Portland Ore Indef
Wood Bros New Grand Evansville
Wood Old 123 W 143 N Y
Woodell Billy 420 First av Nashville
Wright, & Dietrich Majestic Milwaukee

X.
Xaviera Four 2144 W 20 Chicago

Yacklay & Bunnell Carlton Dubois Pa
Yaito Doc Maletic Houston
Yankee Comedy Four Emersc Cincinnati
Yeoman Geo 150 W 84 New York
Yerxa & Adele Girls from Hannpiland B R
Young Jeanette Trocadero B R
Young De Witt & Sister Polls New Haven
Young Sisters 2876 W 19 Coney Island
Young Frank Bway Galety Girls B R

Zancigs 36 Cliff av E Portchester N Y
Zanfrellas 131 Brixton London
Zechs Three Orpheum Jacksonville
Zeda Harry L 1322 Cambria Phila

BURLESQUE ROUTES

Weeks Dec. 4 and Dec. 11.

Americans Star St Paul 11 Krug Omaha
Behman Show Gayety Brooklyn 11 Olympic
New York
Belles Boulevard Gayety Kansas City 11 Gay
ety St Louis
Best of the Show Columbia Chicago 11 Gayety
Milwaukee
Big Banner Show 4-6 Mohawk Schenectady
7-9 Empire Albany 11 L O 18 Casino Boston
Big Gayety Baltimore 11 Gayety Washington
Big Revue Avenue Detroit 11 Folly Chicago
Bohemians Star Cleveland 11 Academy Pitts-
burg
Bon Tons Murray Hill 11-13 Gilmore Spring-
field 14-16 Franklin Sq Worcester
Bowery Burlesques Music Hall New York 11
Murray Hill New York
Broadway Gayety Girls Dewey Minneapolis
11 Star St Paul
Century Girls Standard St Louis 11 Empire
Indianapolis
Cherry Blossoms Star Milwaukee 11 Dewey
Minneapolis
College Girls Casino Phila 11 Star Brooklyn
Columbias Star Brooklyn 11 Gayety Newark
Cord Cornea Girls Bronx New York 11 Em-
pire Brooklyn
Cracker Jacks 4-6 Gilmore Springfield 7-9
Franklin Sq Worcester 11 Westminster
Providence
Daffydils Bowery New York 11 Trocadero
Madhous
Darlings Paris Empire Phila 11 Luzerne
Wilkes-Barre
Ducklings Folly Chicago 11 Star Milwaukee
Follies of Day Peoples Cincinnati 11 Empire
Chicago
Gals Widows Lafayette Buffalo 11 Avenue De-
troit
Ginger Girls Gayety Phila 11 Gayety Balti-
more
Girls from Happyland Gayety Minneapolis
Shubert St Paul
Girls from Missouri Krug Omaha 11 Century
Kansas City
Girls from Reno Penn Circuit 11 Lyceum
Washington
Golden Crook Gayety Boston 11-12 Empire
Albany 14-16 Mohawk Schenectady
Hastings' Big Show Shubert St Paul 11 Gay-
ety Kansas City
High School Girls Century Kansas City 11
Standard St Louis
Honeymoon Girls Olympic New York 11 Gay-
ety Phila
Howe's Lovemakers Standard Cincinnati 11
Bar & Garter Chicago
Ideals Lyceum Washington 11 Monumental
Baltimore
Imperials Monumental Baltimore 11 Empire
Phila
Jardin de Paris Academy Pittsburg 11 Penn
Academy
Jersey Lillies Gayety Toronto 11 Garden Buf-
falo
Kentucky Belles Trocadero Phila 11 Bon Ton
Jersey City
Knickerbockers Star & Garter Chicago 11

Gayety Detroit
Lads Eucucanes Columbia Scranton 11 Eighth
Ave New York
Marion's Dreamland's Westminster Providence
11 Gayety Boston
Merry Burlesquers Howard Boston 11 Royal
Montreal
Merry Maidens Eight Ave New York 11 Bronx
New York
Merry Whirl Gayety Newark 11 Empire Ho-
boken
Midnight Maidens L O 11 Casino Boston
Miss New York Jr Star Toronto 11 Cook's
Rochester
Moulin Rouge Bon Ton Jersey City 11 Howard
Boston
Pacemakers Casino 11 Bowery New York
Painting the Town Casino Boston 11 Columbia
Boston
Parade Gayety Milwaukee 11 Gayety
Minneapolis
Pat White's Star Chicago 11 Calumet Chicago
Queen Bohemia 4-6 Empire Albany 7-9 Mo-
hawk Schenectady 11 Gayety Brooklyn
Queens Polles Bergere Luzerne Wilkes-Barre
11 Columbia Scranton
Queens Jardin de Paris Empire Toledo 11
Columbia Chicago
Revue Beauty Show Garden BuRalo 11 Cor-
inthian Rochester
Robinson Crusoe Girls Gayety Louisville 11
Standard Cincinnati
Rose Sydel Columbia New York 11 Casino
Phila
Runaway Girls Corinthian Rochester 11-13
Mohawk Schenectady 11-16 Empire Albany
Sam Dwee Royal Montreal 11 Star Toronto
St. Mads Empire Cleveland 11 Empire
Toledo
Star & Garter Gayety St Louis 11 Gayety
Louisville

Also—wood is wood and fibre is fibre, and there's as much difference between the one as the other.

Wood WAS as horse cars and oil lamps WERE, but fibre is as buzz wagons and electric lights ARE. Which age does your theatrical trunk prove you to be in—the ONCE WAS or the NOW IS?

WILLIAM BAL, Inc.

Send for catalogue V.
1578 BROADWAY and 710 SEVENTH AVENUE, NEW YORK

When canvassing advertisers kindly mention *VARIETY*.

Star Show Girls Empire Indianapolis 11 Buck-
ingham Louisville
Taxi Girls Gayety Pittsburg 11 Empire Cleve-
land
Tiger Lilies Cook's Rochester 11 Lafayette
Buffalo
Trocadero Gayety Detroit 11 Gayety Toronto
Fair Empire Hoboken 11 Music Hall
New York
Watson's Burlesquers Empire Chicago 11 Star
Chicago
Whirl of Mirth Empire Brooklyn 11 Casino
Brooklyn
Winnifred Widows Gayety Washington 11 Gay-
ety Pittsburg
World of Pleasure Gayety Omaha 11 Gayety
Kansas City
Yankee Doodle Girls Buckingham Louisville
Peoples Cincinnati
Zallah's Own Calumet Chicago 11 Star Cleve-
land

LETTERS

Where C follows name, letter is in Chi-

Where SF follows, letter is at San Francisco.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two weeks. P following name indicates postal, advertised once only.

A.	F.
Adgie & Her Lions	Fanell Frankie Miss
Allen Edgar	Farber Sisters (C)
Allen Edgar	Fargo Robt L (S F)
Altman Mr & Mrs	Ferrie Mrs Wilbur
Almon Joe (C)	(C)
All Right Inez (C)	Fields George
Alpine Pearl	Fine Jack (C)
Alton Ethel (C)	Fords Four
Amber Maud M	Fortune Teller Trio
Anderson Fairrott	(S F)
Asaka	Frank Herbert
	French Henry

B.	G.
Batelo Billy	Gaylord Bonnie
Bally Billy	Gennaro (C)
Ball Ray E	Georgia Trip (S F)
Borbel Orilla (C)	Gillette Beale
Barlowe Fred	Golden Morris (S F)
Barnes & Barnes	Golden Jack (S F)
Baron Ted (P)	Goodman Sue
Barr Florence E	Goodwin Chas (C)
Barr Ida	Graham C (C)
Barr Ida (C)	Green Paris (C)
Berrington & Howard (C)	Grigg Frankie
Barry Marion (P)	
Beck Wm (C)	H.
Bergere Rose	Hall Agnes E
Bernard Jos	Hall Babe
Beson Ronald	Hanson Alex (C)
Blake & Amber	Harcke Edythe (C)
Bacon Maurice	Harcke Henry (C)
Booth Hope	Harcourt Daisey
Bon Alr Mrs	Harkins Dolly
Boyne Bunny	Harris Chas (C)
Boyne Hazel	Harrison Lenore (S F)
Bragdon Jos C	Harrison Helen
Bright Louise (S F)	Heather Josie
Bristol Anita (C)	Hipple Clifford
Brown Harry	Houdal Harry (P)
Browne Bothwell	
Burke Jacky	
Burr Agnes	

C.	I.
Cantor & Williams	Irving Jack
(C)	Twin & O'Neill (C)
Carson Jack	J.
Cates Musical 4	
Chadwick Trio	Jarrow
Challoner Catherine	Jarrow Jimmie
(C)	Johnson Oliver
Chase Billy (S F)	Johnson & Wells
Ciancy Geo (C)	(S F)
Claire Jack C	Jorden Blondy
Clare Leslie	
Clark H H	K.
Coleman John (S F)	Kearney Elliene (C)
Coleman John (C)	Kelly & Laferty
Costella Adger	Kelsey Joe
Courtney Sisters	Kendall Leo (C)
Coyne Jack	Kennedy Clayton
Crispi Ida (C)	King Chas
Crollus R P	King & Mackaye (C)
D.	

Dara Jane	L.
Darnley Grace (C)	
Davis Josephine	La Belle Serranito
De Grant Oliver	(S F)
De Wols Four	La Countess
Dooley Wm J	La Croix Paul
Ducker D	La Estrella (S F)
	Lard Harry B (S F)
E.	Lee Jessie (C)
Edwards Jessie (C)	Lehmanns Three (S F)
Elmore Alan	Lefthorn Dottie
Elwood Billy	Le Mont Dan
Emmett Hugh	Leunie Ted
Evelyn Sisters	Leonardo Trio (S F)
	Leslie Ethel (S F)

ore is fibre, and there's as much
e other.
d oil lamps WERE, but fibre is as
ts ARE. Which age does your
be in—the ONCE WAS or the

BUILDER OF
BAL

VENTH AVENUE, NEW YORK

THE FOX AGENCY

EDWARD F. KEALEY, Manager
212 WEST 42nd ST., NEW YORK Phone, 1247 Bryant

ERNEST EDELSTEN

VARIETY AND DRAMATIC AGENT,
17 Green St., Leicester Square, LONDON.
Sole Representative.
John Tiller's Companies. Walter C. Kelly.
Little Tich. Two Boba. Wee Georgie Wood.
ALWAYS VACANCIES FOR GOOD ACTS

Vaudeville Headliners and Good Standard Acts

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, SARRICK THEATRE, WILMINGTON, DEL. Can close Saturday night and make any city east of Chicago to open Monday night.

If you wish to break into the lyceum or chautauque field or become thoroughly intelligent about this field, subscribe at once for

LYCEUMITE AND TALENT

THE LYCEUM MAGAZINE
Rates per year, \$1.50; two years, \$2.00
Send \$5. in stamps for sample copy.
959 Peoples Gas Bldg., Chicago.

BORNHAUPT

INTERNATIONAL AGENT.
16 Galerie Du Roi, Brussels.

FREEMAN BERNSTEIN

Manager, Promoter and Producer of Vaudeville Acts.
HARDENBERG BLDG., Bway and 43d St., NEW YORK (Suite 405). Phone 2476 Bryant.
OPEN NIGHT AND DAY.

THE ENGLISH PROFESSIONAL JOURNAL
Circulation guaranteed to be larger than that of any English journal devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum.

THE STAGE

NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-26 West 23d Street.
Artists visiting England are invited to send particulars of their act and date of opening THE STAGE Letter Box is open for the reception of their mail.
16 YORK STREET, COVENT GARDEN, LONDON, W. C.

The Producer and Progressive Promoter of Acts

IN THE FIELD AGAIN

AL MAYER

Located and Doing Business in New Headquarters

Open to Handle Any Good Proposition The Bigger the Better

SUITE 414 and 415 Columbia Theatre Building
701-7th Ave., New York

Phone 8451 Bryant

Leslie Ethel	Newsome Benj (C)	S.	(S F)
Leslie Geo W	Newton Margaret	Salambo E S (C)	Von Dell Harry
Lewin Harry W	Nelle & Brooks	Sawyer Harry C	W.
Light Ben (C)	O.	Saurik Alice	Waldo Grace
Lind	O'Donnell Chas	Shelby Hazel (P)	Walker Roy (S F)
Lunney H (C)	O'Hearn Will (C)	Smith Clay	Walsh May
Livingston E S (C)	Ormenta Onael	Smith Tom (C)	Walsh Wm
Lloyd Hugh	Orville Victoria	Snook Great (S F)	Ward Harry (C)
Lochrane Will (C)	P.	Snook Great (C)	Ward Joe P
Lowell Lillian	Patterson Robert	Solar Willie	Watkins & Williams
Lucca Luciano (C)	Perry Geo M (C)	Stanley A (C)	Weber Chas D
Lyde & Butterworth	Powell Edwin (C)	Stanley Stan	Welch Mealy & Montrose (C)
(C)	Premier Musical Trio	Stomar A	West Ethel (C)
M.	(S F)	Story Musical (S F)	Weston Margie
Mack O	Q.	Sullivan Mark	Wheeler Roy (S F)
Macomber Geo Mrs	Qululan Harry M	Sully Wm F (C)	Wies Clarence
Macnon Nell (C)	(S F)	Sutherland & Curtis (C)	Wickens Chas
Mahoney Tom (C)	R.	Tait Mildred	Willard F A
Malia & Bert (C)	Ratnay Allan (S F)	Tait David	Willis Louise
Mason & Murray (C)	Ralnor & Ward	Taylor C A (C)	Wilson Grad (C)
McClair Edith (C)	Raymond Evelyn	Thesen Mr (C)	Wilson Grace (C)
McDonald Elmer	Read Beale	Thomas & Duvenport	Wilson L W
McMahon Tim (C)	Rawson Guy	Thompson J (C)	Wood Maurice
Milroy Richard	Regina Princess (C)	Trout A (S F)	Wood Francis
Montana Miss	Reo G B	Troopers Three	Wright E G
Muller Gene	Richards Great	Troubadours Olivetti	Y.
Munford & Thompson (C)	Rivers & Rochester	Tucker Misses	Yamkura Yuki
Murphy Francis (C)	Rindler Pearl (S F)	V.	Yee Sir (C)
Murphy Joe (C)	Robinson & Burnett (S F)	Vadette Villa	Z.
Murray Jack (C)	Ross Bert (C)	Victorine & Zolar	Zobedle Fred (C)
Musical Maids Four (C)			Zoler Irene (C)
Munsey Hal & Marlon			
N.			
Nana			
Nana (C)			

Hammerstein's Victoria

AMERICA'S MOST FAMOUS VARIETY THEATRE.
OPEN THE YEAR ROUND.

La Cinematografia Italiana

IS ITALY'S LEADING PAPER FOR THE Animated Picture and Phonograph Business
PUBLISHED FORTNIGHTLY.
12-26 large pages, 3 shillings per annum (\$1.60)
Editor-prop'r: Prof. GUALTIERO I. FABRI.
Via Arolecorado, Torino, Italy.

PHIL HUNT

Geo. M. Cohan Theatre Bldg., Times Square, N. Y.
N. Y. Booking Representative of
30 NEW ENGLAND THEATRES,
Including Howard Athenaeum, Boston.

NEW THEATRE

BALTIMORE, Md.
All recognized acts desiring to
BREAK THEIR JUMPS
COMING EAST OR GOING WEST
Send in your Open Time. NO SUNDAY SHOW
Mention Lowest Salary. Include Program.
GEORGE SCHNEIDER, Manager.

Griffin Circuit

The Hide away big time circuit. No acts too big. Exclusive agents. Write or wire PETER F. GRIFFIN. Booking Agent, Griffin Vaudeville Circuit. Variety Bldg., Toronto, Can.

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

Plenty of Time for Recognized Acts who Respect Contracts. Acts desiring time communicate Direct to EXCLUSIVE OFFICES: 144-150 POWELL STREET, San Francisco, Calif.
N. B.—WE ADVANCE FARES TO REAL ACTS.

EUROPEAN OFFICE
BERLIN, GERMANY
RICHARD PITROT,
Representative
LOUIS PINCUS,
New York Representative,
Gayety Theatre Bldg.

Pantages Circuit
OF
VAUDEVILLE THEATRES, Inc.
ALEXANDER PANTAGES
President and Manager
SEATTLE

OFFICES
NEW YORK
CHICAGO
SAN FRANCISCO
SEATTLE
DENVER

DOUTRICK'S THEATRICAL EXCHANGE

CHAS. H. DOUTRICK, Prop. and Manager. 100 NORTH LA SALLE ST., CHICAGO

WANTED
New Acts, New Faces, Recognized Big Feature Acts, Good Comedy Sketches, Novelty and Musical Acts, etc., for immediate and future time.
BOOKING First Class Vaudeville Houses in Chicago, and 15 Houses in Ill. Jumps from 40 cts. to \$4. Also New Houses in Ind., Iowa, Wis.
PERFORMERS—If you have one or more weeks open, write, wire or phone.

CONFIDENCE

PAUL TASSIN, Vaudeville Agent
104 E. 14 St., N. Y. Tel. 2900 Broadway

of your customers is required to build up a successful business.
I have arranged STEAMSHIP accommodations 4 TIMES for Jean Clermont, Arnold De Biere, Jordan and Harvey, Alice Lloyd; 3 TIMES for Belleclair Bros., Sam Elton, Imre Fox, W. C. Fields, Hardeen, Arthur Prince, etc. Let me arrange YOUR steamship accommodations; also railroad tickets.

Are You Booked in New England? Vaudeville Acts Wanted

The MARCUS LOEW AGENCY

NEW ENGLAND BRANCH
Gaiety Theatre Building, BOSTON, MASS.
FRED MARDON, Mgr.

CONSECUTIVE BOOKING
Suite 404-405
SHORT JUMPS
Telephone, Oxford 2640, Oxford 4075

JAMES CLANCY VAUDEVILLE AND DRAMATIC AGENCY

MOVED TO LARGER OFFICES AT
418-420 PUTNAM BUILDING, 1493 BROADWAY, NEW YORK
VAUDEVILLE DEPARTMENT.—We can offer several weeks' excellent time to reputable acts of all kinds. Small jumps. Call and see BEUCE DUFFUS.
STOCK AND DRAMATIC DEPARTMENT.—Now engaging for several reputable Stock Companies. People wanted in all lines. Call and see VICTOR HEERMAN.
REMEMBER THE ADDRESS:
Tel. 3770-3771 Bryant 418-420 Putnam Building, 1493 Broadway, New York

A good agent for good acts.

SAM BAERWITZ

Acts new to the west please write Suite 523, Chicago Opera House Block, Chicago.

CHURCH'S BOOKING OFFICE, Inc.

THIRTY (30) FIRST CLASS THEATRES in New England and New York.
White Hat Contracts
43 TREMONT STREET, BOSTON.
No Black List

The Gus Sun Booking Exchange Company

The Largest Family Vaudeville Circuit in the World
GUS SUN, Sole Booking Agent, Main Office, Sun Theatre Bldg., Springfield, Ohio
BRANCH OFFICES: JEROME CASPER, 630 Wabash Bldg., Pittsburgh; CHAS. CROWL, Majestic Theatre Bldg., Chicago; PROCTOR SEAS, Priscilla Theatre, Cleveland; HARRY HART, American Theatre, Cincinnati.
NEW YORK REPRESENTATIVE: JOHN SUN, 606 Gayety Theatre Bldg., New York
WANTED—First Class Features of All Times. MANAGERS—Give Us a Chance to Book Your House.

Booking eight weeks in and around New York.
All Agents visit our New York houses. OPEN for FEATURE Acts for CLUBS.

Shea & Shay Vaudeville Agency

HARRY A. SHEA, Prop.
1402 BROADWAY NEW YORK (1100-1107 Murray Hill.)

Western States Vaudeville Ass'n

ELLA HERBERT WESTON, Gen. Mgr.
Booking the Best in the West—No Act Too Big for Our Time
7th Floor, West Bank Bldg., SAN FRANCISCO

THE VENTRILOQUIST WITH A PRODUCTION
ED. F. REYNARD
 Presents Bath Dewberry and Jawn Jawnson in
 "A MORNING IN HICKSVILLE."
 Direction, GENE HUGHES.

Gene Hughes

Manager, Promoter and Producer of
 Vaudeville Acts.
 What to Produce and How to Succeed.
 Authors please note: Communications Solicited
 PUTNAM BUILDING, NEW YORK.

FOR SALE
WIGGIN'S FARM
 Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.

ALGER, WEBER & EVANS Present
 BUTLER

HAVILAND ALICE
AND THORNTON
 ORPHEUM
 CIRCUIT

ROMER B. MARGUERITE
Mason & Keeler
 Direction Max Hart, Putnam Bldg., N. Y. C.

McKISSICK
AND SHADNEY
 THOSE EBONY ENTERTAINERS
 Comedy Character Change Artists.
 Special Scenery.
 Direction GENE HUGHES, 1493 Bway, N. Y. C.

These Two Nifty Girls. IRENE
Victorine and Zolar

In their new
 Spectacular Singing and Dancing Act.
 COMING EAST.
 Address care VARIETY Chicago
THE ELECTRIC WIZARD
DR. CARL HERMAN
 Playing W. V. M. A. Time.
 Agent PAT CASEY

WILLARD SIMMS
 BOOKED SOLID ON UNITED TIME



GRIFF
 THE ENGLISH
 GUY

Am afraid the Temple, Detroit, will have
 to put up some big opposition to me when I
 open at the Royal Miles Theatre in that city.
 I suppose they'll have Miss Alice Lloyd, the
 Four Mortons, Nat Willis amongst others. I
 have consented to work three a day to accom-
 modate the vast crowds who wish to see me.
 It could not be done on two a day.

It isn't the name
 that makes the
 act—

It's the act that
 makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN
 AND
RENA ARNOLD
 QUEEN OF VAUDEVILLE
 DOING WELL, THANK YOU.
 Director and Adviser, King K. C.



There is a stone in Blarney, that he whoever
 kisses,
 Oh, he never misses to grow eloquent,
 'Tis he may clamber to a lady's chamber
 Or become a member of Parliament.
 A clever spouter he soon turn out or
 An out and outer to be let alone;
 Don't hope to hinder him or bewilder him.
 Shure he's a Pilgrim of the Blarney Stone.
 Blarneyly Yours,

VARDON, PERRY and WILBER
 "THOSE THREE BOYS"

Marshall P. Wilder
 ATLANTIC CITY, N. J.
 Bell Phone 198.

HAVE YOUR CARD IN VARIETY

Original and Genuine

4 LONDONS

Ernest A. London, Manager.
 Established, 1908. Direction, Jo Paige Smith.
 Next Week (Dec 4), Orpheum, Winnipeg

MELROSE



Jessie Jacobs
 and
 Pat Casey

NEXT WEEK
 (Dec. 4)
 POLI'S
 Springfield

HUGHES MUSICAL TRIO

Management Jo Paige Smith.

JULIAN AND DYER
 A LAUGH A SECOND

GENE FRED
Marcus and Gartelle
 In their sketch
 "Skatorial Rollerism"
 JAMES PLUNKETT, Mgr.

MAX GRACE
Ritter and Foster
 with "Gay Widows."
 Next Week (Dec. 4), Lafayette, Buffalo.



GAVIN AND PLATT
 THE PEACHES

IN
 Geo. W. Barry's "TRAVELING A LA CARTE"
 Home Address, No. 1 Hawthorne Ave.,
 Clifton, N. J.
 Phone, 1881-L Passaic.



Lola Merrill and Frank Otto
 Next Week (Dec. 4), Poli's Springfield.
 Direction, Max Hart.

BLANCHE SLOAN
 THE GIRL OF THE AIR

LAMB'S MANIKINS

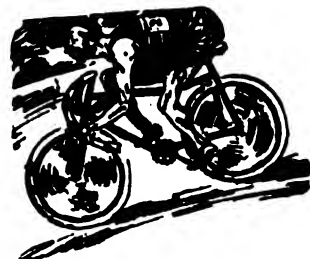
PANTAGES
 CIRCUIT

Next Week
 (Dec. 4)
 Pantages
 Tacoma

BARRY AND WOLFORD
 In Their Latest Comic Song Review
 "SNAPSNOTS."
 Booked Solid.
 JAMES E. PLUNKETT, Smart, Mgr.
 Home Add., 3 Hawthorne Ave., Clifton, N. J.

SAM J. CURTIS
 And Co.
 Melody and Mirth
 In the original "SCHOOL ACT."
 On the United Time.
 Direction B. A. MYERS.
 Next Week (Dec. 4), Fulton, Brooklyn.

CHARLES AHEARN



"THE RACING MAN."
 PAT CASEY, Agent.

Tom McNaughton



PRINCIPAL
 COMEDIAN

"THE SPRING
 MAID"
 OPERA CO.
 (2nd Year)

Communications care
WERBA & LUESCHER
 New York Theatre Building, New York

HAVE YOUR CARD IN VARIETY

JOS. SPISSSELL
 AND CO.

In an Original Military Comedy Novelty
THIS WEEK (Nov. 27) HUDSON, UNION HILL, N. J.
 Direction, AL. SUTHERLAND, Inc.

Lillian Mortimer
 AND CO.
 In 20 Minutes of Old-Fashioned Melodrama
 "Po' White Trash Jinny"
 United Time, January 1st
 Represented by ALBEE, WEBER & EVANS

THAT FUNNY MUSICAL ACT
TANEAN AND CLAXTON

Permanent Address
 1387 ST. MARKS AVENUE
 BROOKLYN, N. Y.

When answering advertisements kindly mention VARIETY.

TEN CENTS

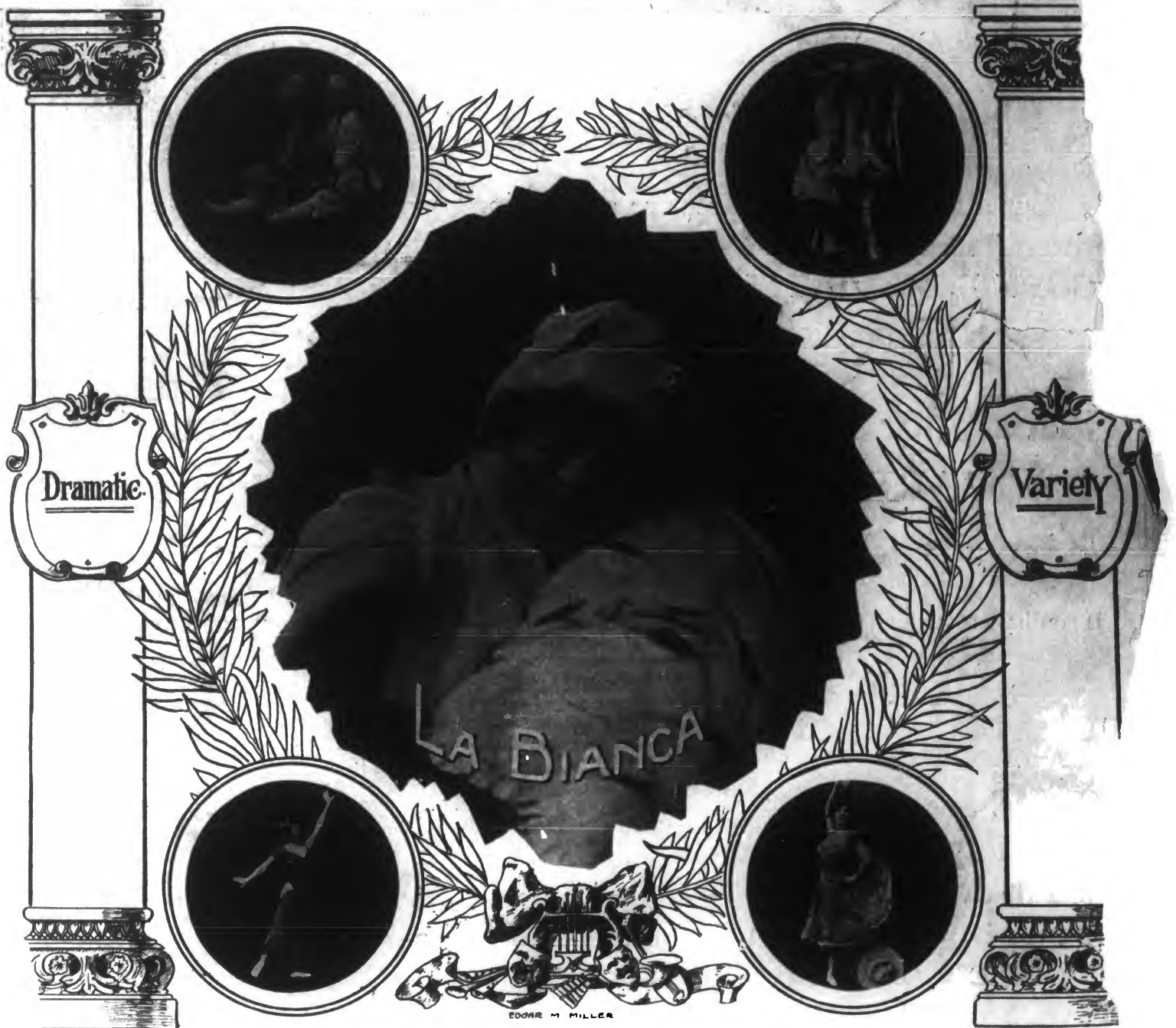
544538

VARIETY

VOL. XXIV., NO. 1. N. Y. 25 NO 1

DECEMBER 9, 1911

PRICE TEN CENTS



6th Anniversary Number

of

VARIETY

Out December 23d

But a short time left to receive advertising copy from outside New York. Intending advertisers, to avoid missing the issue, should MAIL COPY IMMEDIATELY.

BE REPRESENTED IN IT

Place Your Advertising Where It Means Something
VARIETY reaches and goes everywhere

An advertisement in VARIETY is worth while

If you have something to say and wish to be certain it will be read by those you want to read it,

Place That Advertisement in VARIETY

RATES: (For Players)

One Page	-	-	-	-	-	-	\$125.00
Half Page	-	-	-	-	-	-	65.00
Quarter Page	-	-	-	-	-	-	32.50
Cuts, Single Column	(with 50 words of reading matter beneath)					-	15.00
Double Column (with 100 words)	-	-	-	-	-	-	25.00

VARIETY

Vol. XXV. No. 1.

DECEMBER 9, 1911

THE NEW YORK
PUBLIC LIBRARY
544538
ASTOR, LENOX AND
TILDEN FOUNDATIONS.

PRICE TEN CENTS

RUSSIAN DANCING SEASON REPORTED FOR CENTURY

**Liebler & Co.'s Last Season, Owners Taking House Back
for '12-'13, According to Story. Perhaps
Winthrop Ames in Charge. Lieblers
Get Lease of New Frazee Theatre.**

It is more than likely that a season of Russian ballet will inaugurate the opening of the Century theatre next season, when the house will, in all probability, revert to its owners.

Vaslav Nijinski and Anna Pavlova are scheduled for the stars of the contemplated terpsichorean festival.

After the engagement of the Russian ballet, there is to be a run of operas in the lighter veins.

There is also an unfounded report that Marguerita Sylva in "Gypsy Love" is to be given another opportunity to bid for metropolitan approval at the uptown opera house.

Report also has it that Winthrop Ames has been asked to assume the direction of the house in its new regime.

At the Liebler offices it was said: "We have no statement to make other than the fact that our lease is from year to year."

Papers are now being drawn for the leasing by Liebler & Co. of the new theatre to be erected on West 48th street by H. H. Frazee. It will be pushed to completion on the signing of the leasehold and ready for occupancy for next season.

The average weekly receipts accredited to Liebler & Co.'s "The Garden of Allah" in VARIETY's monthly resume of the shows in New York and Chicago, printed last week, does not jibe with the box office records, according to the Liebler offices.

VARIETY gave the Century average as \$15,000 weekly, at present. Without stating what the show at the Century is doing just now, W. W. Aulick, the Liebler press representative, says that last Saturday, following Thanksgiving, the show drew \$3,600 at the

matinee, and \$4,200 at the night performance.

The first month of "The Garden of Allah" at the Century brought \$105,615 to the box office, from over 69,000 people, claims Mr. Aulick, who added the Century holds more people at every matinee than one could have ever seen anywhere, excepting perhaps an occasion like the Fleet in the North River.

PLAY FROM "NE'ER DO WELL."
Charles Klein will dramatize Rex Beach's novel, "The Ne'er Do Well," recently concluded in the "Saturday Evening Post," for an elaborate production next season by the Author's Producing Co.

Klein sails, Dec. 9, for Europe, returning home by the way of Panama, where he expects to familiarize himself with the scenes described in Beach's story. Beach's romance is enacted for the most part in the Panama Canal belt.

S.-C. OPERATIONS.
San Francisco, Dec. 6.

John W. Considine says he is going to rebuild theatres in San Diego and Sacramento. He has bought a site in Portland for \$300,000, the building to cost \$250,000, making over half a million dollar investment for this one theatre.

Oakland is also slated for a new Sullivan-Considine theatre.

DISBANDED AND STRANDED.
Portland, Ore., Dec. 6.

W. P. Cullen's "Golden Girl" company disbanded Saturday night, after a bad week's business at the Bungalow. Most of the performers are stranded in the city, no salaries having been paid in six weeks.

HAS SURATT NEW BACKER? ARMSTRONG WINS FROM K. & E.
Chicago, Dec. 6.

The booking of Valeska Suratt in "The Red Rose" for the Princess, opening Sunday and displacing "Over Night" in that house, has brought a report along with the presence of Nate Spingold as advance agent, that Miss Suratt has found a new backer in the person of a New York dressmaker.

The Suratt show was first financed, it is said, by Wall street capital. Meanwhile the dressmaker's claim is rumored to have hung fire, while the principals and chorus were rapidly wearing the fine clothes down to a whisper.

The solution for the dressmaking firm is believed to have arrived when at a late stage, after a box office depression, "The Red Rose" showed a weakness in the bank roll, whereupon the dressmaker is rumored to have pooled her bill with any future profits, besides initial cost of moving the company to this point. The show came here direct from New York, shifting from the Klaw & Erlanger to the Shubert booking side. "The Red Rose" show on the road ("No. 2") has been doing all kinds of business.

PORTOLA, FRISCO, GOOD BUY.

San Francisco, Dec. 6.

A syndicate of local impresarios, lately formed, headed by former Manager Durnham of the Emporium, and including Messrs. Marx and Gottlobb, of the Columbia, Pincus & Bauer of the Wigwam, has purchased the Portola theatre on Market street.

The Portola has been one of the biggest money makers in town since the quake. Show people consider it a good buy.

SOPHIE BRANDT AGAIN A SINGLE

Christmas week at Shea's, Buffalo, Sophie Brandt, the prima donna, will again venture into vaudeville as a "single act." M. S. Bentham has arranged the engagements for the M. Shea houses, with Toronto to follow the Buffalo date.

Be wise—advertise.
Others have.
Use VARIETY.

A jury told Klaw & Erlanger, Tuesday, they could not recover \$1,000 from Paul C. Armstrong, the playwright. The managers sued to get the amount returned, alleging it had been passed over to Mr. Armstrong as the advance payment for a play written by him and which they refused to accept. The piece was named "In Times of Peace."

Dittenhoefer, Gerber & James appeared for Klaw & Erlanger; Herman Phillips defended.

"TEN NIGHTS" AT THE GLOBE.
Chicago, Dec. 6.

For the first time in many years, this city is to be invaded by a production of the old time and uncopyrighted play "Ten Nights in a Bar Room," scheduled to open Christmas Eve at the Globe.

MANAGERS GIVING BANQUET.

The Vaudeville Managers' Protective Association is to hold a banquet Jan. 18 at the Hotel Astor, starting at 7 p. m. Only members of the Association will be present. Just how many members will be there can be told when the returns are in. The invitations sent out this week are of the R. S. V. P. kind. The invitation says it is the first time an opportunity for all of the Association members to gather has been presented. The invite reads somewhat like a "feeler," for the Association to learn if enough will respond to furnish a banquet crowd.

ED. BLOOM IN CHARGE.

Chicago, Dec. 9.

With the conclusion of the Harry Lauder road tour under the management of William Morris, Inc., and his return to active duty as general manager of that corporation, Edward L. Bloom came out here last Saturday, taking charge of the Lew Fields American Music Hall management, where the present Morris-Loew-Fields production is being presented.

It is rumored Mr. Bloom came on to cast a critical eye over the show and house. They have been doing business, but under a heavy expense, mostly entailed by the running cost of the production.

ENGAGING PRODUCTIONS FOR THE LONDON HALLS

The Quinlan Opera Company Booked for a Tour. "The Hope" and "Kismet" in Condensed Form May be Placed in Provincial Halls Next Season.

(Special Cable to VARIETY.)
London, Dec. 6.
The Quinlan Opera Co. has been engaged for eight weeks next year to play vaudeville a fortnight each in Manchester, Glasgow, Sheffield and Liverpool in the houses of the Variety Theatres Controlling Co.

This is regarded as a record-breaking booking feat. It is expected the weekly takings at those houses during the engagement of the opera company will total \$15,000.

Thomas Quinlan will produce three or four of the best-known Grand Operas. Among these will be "The Girl of the Golden West," "Tandhauser," "Tales of Hoffman," and "La Boheme."

In provinces of England, the theatrical managers have been for some time endeavoring to lower the terms to touring companies, with the result that when the touring people have anything really big they will not haggle over terms, but offer their goods to the music halls.

Recently, George Dance put on the Drury Lane success, "The Whip" at the Sheffield Hippodrome, a house ordinarily running vaudeville at 2d. to 2s. The week's receipts amounted to considerably over \$10,000. At Manchester a few weeks later in similar conditions the piece took \$9,000.

Next season, "The Hope" and "Kismet" will be done in about a dozen towns in the music halls.

HEADLINER FOR A NIGHT.

(Special Cable to VARIETY.)
London, Dec. 6.
Courtice Pounds appeared in a single turn for one night, topping the bill at the Palladium, but quit owing to some difference with Walter Gibbons.

BROKE DOWN ON STAGE.

(Special Cable to VARIETY.)
London, Dec. 6.
George Bastow broke down on the stage of the Hippodrome, suffering a hemorrhage. He had been ill for about six years, but returned to work a year or so ago.

TWICE NIGHTLY CHRISTMAS.

(Special Cable to VARIETY.)
London, Dec. 6.
The Victoria Palace will inaugurate a policy of twice nightly, commencing Christmas Day.

UNKNOWN DANCERS SCORE.

(Special Cable to VARIETY.)
Paris, Dec. 6.
The annual revue of the Folies Bergere by P. L. Flers and DeLorma was produced Dec. 2, and was highly successful.
Moon and Morris, a pair of dancers heretofore unknown, made an un-

usually big hit. Among the other artists are Mlle. Mistinguette, Alice Guerra, Messrs. Morton, Maurice Chaveller, Bruette, Baron, fils (son of the well known actor now retired).

FIGHTING OVER PROFITS.

(Special Cable to VARIETY.)
London, Dec. 6.
Graham Moffatt, author of "Bunt Pulls the Strings," and Mr. Hast have had a rupture, Moffatt refusing to further share the profits of the piece with Hast.

TWO HITS AT HAMBURG.

(Special Cable to VARIETY.)
Paris, Dec. 6.
Fitzgerald's Juggling Girls, who are being starred at the Hansa theatre, Hamburg, scored a big success. Orford's Elephants were also a huge hit on the same bill.

BILL AT ALHAMBRA.

(Special Cable to VARIETY.)
Paris, Dec. 6.
The Alhambra reopened Dec. 1, all repairs having been completed. The Belleclair Brothers, Warsaw, Salbrigs, Tenka Troupe, Morton and Elliott, all were successful.

HIP BILL WEAK.

(Special Cable to VARIETY.)
London, Dec. 6.
The Zenga Troupe, Russian Gypsy Dancers, at the Hippodrome, went very big.
Sahary Djeli flopped, and the Two Weisenthal Sisters fared even worse than ever.
The bill is weak.

USING LAFAYETTE'S NAME.

(Special Cable to VARIETY.)
London, Dec. 6.
Walter Gibbons is billing the Great Lafayette Show as Lafayette's show still, using the dead showman's lithos. Lalla Selbini is doing "The Lion's Bride," carrying her own name in small type, scarcely visible to the naked eye.

SLICK AMERICAN ACT.

(Special Cable to VARIETY.)
London, Dec. 6.
The Juggling Gormans, opening at the Alhambra, Monday, are the slickest ever seen here.
The Seven Astis, female acrobats, in new feats, are also at the same house. Both went very big.

SCOTCH PLAY GOOD, BUT THIN.

(Special Cable to VARIETY.)
London, Dec. 6.
"Christina Plase," a Scottish play, is fairly good, but altogether too thin for interest through three acts.
There is just about enough material in it for a solid hour's entertainment.

"DOLLAR PRINCESS" IN FRENCH.

(Special Cable to VARIETY.)
Paris, Dec. 6.
Leo Fall's operette, "The Dollar Princess," was produced in French at the Scala by Manager H. Fursy, Dec. 6, and well received.
The principal roles are held by Mmes. Alice O'Brien, Edmee Favart, Mm. Hurteaux and Tirmont.
A revue will follow at this theatre after the present production.

DARK ACT DIDN'T SHOW.

(Special Cable to VARIETY.)
Paris, Dec. 6.
When Manager Charles of the Olympia was in New York last summer, he arranged with Carroll Fleming for the appearance at his music hall of the "Darkies' Wedding" scene from "Marching Through Georgia," as played at the New York Hippodrome last season.

The engagement was not kept by Mr. Fleming. Manager Charles now threatens a suit for damages, placing his loss at \$20,000.

FROM PARIS TO LONDON.

(Special Cable to VARIETY.)
Paris, Dec. 6.
George White and Grace West, dancers, now appearing at the Olympia, have been booked to play a short engagement at the Palace, London, prior to their return to America.

THE ALDWYCH HAS ANOTHER.

(Special Cable to VARIETY.)
London, Dec. 6.
Maxim Gorky's "The Lower Depths," at the Aldwych, is exceedingly depressing, though it tends to arouse the curiosity.

It will probably be in line with the long succession of failures to the credit of this theatre, which hasn't had a real winner in years.

LONDON REVIVAL, CONDENSED.

(Special Cable to VARIETY.)
London, Dec. 6.
A revival of "Le Enfant Prodigue," condensed and arranged for vaudeville, is about to be presented at a London hall.

OTERO IN PANTOMIME.

(Special Cable to VARIETY.)
London, Dec. 6.
Otero, the Spanish dancer, is coming back to London shortly in a new ballet pantomime.

"HALF WAY" ALL THE WAY.

Baltimore, Dec. 6.
"Half Way to Paris," a musical comedy by Paul M. Potter, music by John T. Hall, lyrics by William McKenna, was presented for the first time on any stage at the Academy of Music Monday night.

It is "half way" in several respects. The situations and dialogue are mostly suggestive and dull. The company needs more rehearsals and the book requires considerable rewriting.
Some of the music is pretty and the cast fair.

Jose Collins, at the Winter Garden, has an English girl for an understudy, Maidie Barker, who hails from Jose's country.

BARUCH & CO. BURNED OUT.

(Special Cable to VARIETY.)
Berlin, Dec. 5.
The big office, factory and studio building of Hugo Baruch & Co., scenic outfitters and costumers, was completely destroyed by fire early Sunday morning. The loss will reach far into the thousands, with the greater part covered by insurance. The building stood in the heart of the city.

The fire is a severe blow to the Baruchs at this season of the year, when there were many new productions under way in the factory. There was the scenery and equipment of Prof. Max Reinhardt's big London production of "The Miracle" at the Olympia; the production material for the annual Berlin Christmas spectacle, a complete outfit for the new Kurfursten Opera, and scenic and costume outfits for the new Metropole theatre production. Other contracts were also being filled for foreign theatrical concerns, which equipment went up in smoke.

Baruch & Co. immediately arranged for a rebuilding of the productions through their Vienna factory while temporary quarters are being established here. They are the largest theatrical outfitters in the world.

The Baruchs suffered a similar loss of property six years ago. Their present studios and factory building covered an area of nearly 500,000 square feet. As there was much combustible material stored in the place—bales and bales of cotton inside—the fire spread rapidly, despite all efforts to check it.

Arthur Schoelvinck, the New York representative of the Baruchs, was notified Monday of the conflagration by cable, his firm wiring him all American orders would be taken care of through the Vienna office.

Mr. Schoelvinck said he was certain the Baruchs would rebuild on the old site, as they owned the property on which the burned factory stood.

OPERETTE AT COLISEUM.

(Special Cable to VARIETY.)
London, Dec. 6.
"Les Falls Brudelein Fein" which means literally "Jolly Fellows," an operette in six scenes, is booked to open at the Coliseum Monday.

MARIE LLOYD COMING OVER.

(Special Cable to VARIETY.)
London, Dec. 9.
Marie Lloyd may go to New York around Christmas time, just for a holiday. She has no American bookings.

"SUMURUN" BY NEW YEAR'S.

(Special Cable to VARIETY.)
London, Dec. 9.
But slight details remain to be arranged before the booking of "Sumurun" with the Shuberts shall have been completed.

Where the Shuberts expect to produce the piece in New York is not known. The Winter Garden was at first intended for the show, but some other house may be selected.

It is expected the Shuberts will present "Sumurun" around New Year's, if the contract is closed.

FOX CIRCUIT STRIKE STILL ON; NO ACTION YET BY THE ACTORS

**William Fox Declines Overtures to Confer or Arbitrate.
Backed Up by Vaudeville Managers' Association.
Developments Expected.**

The strike by the stage employees and musicians' union against the William Fox "small time" vaudeville theatres in Greater New York, is still on. In a way the labor trouble has kept theatrical attention centered upon it since starting through the affiliation of the White Rats Actors' Union with the American Federation of Labor. The two unions concerned are also of the A. F. of L.

So far the White Rats union has not been directly drawn into the affair, although William J. Cooke, its representative, unofficially called upon Maurice Goodman this week, to suggest that the influence of the Vaudeville Managers' Protective Association might be lent toward inducing Mr. Fox to attend a conference or arbitrate the grievances alleged by the striking men.

Mr. Cooke informed Mr. Goodman (who is the secretary of the V. M. P. A.) it was his desire to avoid if possible the Rats becoming involved in the squabble.

Fox, however, whether informed by the V. M. P. A. of Cooke's visit has declined all overtures of the stage hands and musicians to meet them.

It is said the stand Fox has taken may have been suggested by the Managers' Association officers. Mr. Fox is a member of it. At a meeting of the Association last Friday, the only matter that came before it was the strike on the Fox Circuit. At that meeting the Association voted to stand by Fox.

On 14th street, especially around Fox's Academy of Music and City theatre, pickets and sandwich men were located by the unions, and the usual system following a boycott was inaugurated.

The union people claim Fox has placed street musicians in his orchestras to replace the strikers, and has imported stage hands from Canada to take the vacant places left by the members of the Stage Employees' union.

Wednesday of this week the unions stated no further communications would be sent to Fox upon their behalf, but that they would await developments. The strike seemed to be then taking on a more serious aspect.

At the White Rats headquarters a VARIETY representative was informed that as far as the W. R. A. U. was concerned, the condition remained the same. From other sources though VARIETY was informed the actors' organization is not relishing the belligerent attitude of Mr. Fox, nor the reported backing of the Managers' Association, which he is believed to have been advised of.

While it is optional with the White Rats through its Board of Directors to walk out in sympathy with the

musicians and stage hands, it is understood that if the Rats should conclude to take up this question, the connection of the Rats with it will not be wholly confined to the local Fox houses, but instead may be made general, and include other grievances the White Rats believe the artists have.

At the managers meeting last week in the informal conversation over the Fox matter, the probability of a strike by the actors was discussed. Two or three of the managers bravely stated that should a strike occur they would close their houses, but these managers did not seem to make any impression upon the others. Some of the managers say it is very well for those who have their "pile" to talk about shutting up their theatres, but if it isn't merely talk at best, the smaller managers connected with the Association ask where will they come in.

LISTENED TO THE UNION.

Pawtucket, R. I., Dec. 4.

Because of the merging of the theatrical interests of this city, which took effect to-day, a strike of the union musicians was threatened, but the "combine" management acceded to certain demands and the trouble was adjusted.

The pooling agreement resulted in the musicians at the Star, Music Hall and Bijou being notified their services would be no longer required. When they heard the orchestra leader at the Star would be transferred to Music Hall, and the former leader there discharged, they called a hurried session and presented the management with the ultimatum that the regular Music Hall leader should be maintained or there would be a strike.

The management agreed to the union's demands.



GEO. PRIMROSE

and his clever dancers, JOHNNIE MURPHY and HARRY WEST.
NEXT WEEK (Dec. 11), HAMMERSTEIN'S, New York.

SHOT SUPERINTENDENT.

Montreal, Dec. 6.

At the hearing Dec. 7 of John Ross, charged with having shot and killed Robert Fitzsimmons Nov. 29, Ross will likely be found for manslaughter.

Fitzsimmons was superintendent of the Orpheum here, a vaudeville theatre on the Canadian Circuit. Ross was an advertising solicitor for the Orpheum's program, but had no direct connection with the house.

Wednesday evening a game of "blackjack" was proposed. It took place in the theatre's cloak room downstairs. Fitzsimmons, Ross and some of the front-of-the-house staff were playing. In an argument which arose between Ross and Fitzsimmons, the former pulled a gun out of his pocket. Fitzsimmons walked around to where Ross was standing and knocked him down. The rest of the crowd ran out of the room at this point. The shooting followed immediately. Fitzsimmons was shot in the stomach and died within two hours. Ross claims he was knocked down twice before Fitzsimmons was shot.

It seems that about six o'clock the same evening Ross started to leave town, but missed his train. Returning to his hotel, he asked for the room he had but recently given up, to spend the night there. While looking around, Ross came across a revolver he had forgotten. It was in the top drawer of the bureau. Placing the gun in his pocket, he walked over to the Orpheum to kill time, and the gun was handy when trouble arose.

James F. Driscoll is resident manager of the Orpheum. He says it was one of those unavoidable things. The circuit directors agree with him.

ROGERS-NORTH TEAM.

Chicago, Dec. 6.

Max Rogers and Bobby North have concluded to continue as a "Dutch team," even after their present engagement at the Lew Fields American Music Hall shall have ended.

The couple worked up the "Dutch" act between them since opening in the production.

MULLEN AND CORELLI APART.

Chicago, Dec. 6.

Mullen and Corelli have separated. Ed. Corelli will work with Chas. Gillette, while Chas. Mullen will shortly produce a new act with Lillian Herbert.

RAJAH ON PERCENTAGE.

For the weeks at Hamilton and Ottawa (commencing next Monday at the former town) Princess Rajah will appear for the Canadian Circuit as the feature of the shows, receiving a percentage of the gross as salary on the engagements.

IRENE FRANKLIN'S NEW ACT.

For next season Irene Franklin is said to be preparing a vaudeville production requiring seven people, besides herself and Burt Green.

Each of the songs to be sung by the comedienne will have a special setting. These are now being built by Bud Burke.

HOPKINS HAS APHIE JAMES.

Arthur Hopkins has ensconced himself in his new producing offices on the fourth floor of the Putnam building.

His first vaudeville star will be Aphie James in one of Hopkins' own sketches, entitled "Holding A Husband," ready for presentation about Dec. 18. Miss James may be billed under her late husband's name as Mrs. Louis James.

Miss James started out earlier in the season in "Judy O'Hare." The show played mostly one-nighters, closing some weeks ago.

Another sketch is going into rehearsal. Its telling consumes fourteen minutes, with none of the principals meeting until one minute before the curtain drops. Three people will play it. This playlet Mr. Hopkins adapted for stage purposes from the short story by Richard Washburn Child, styled "The Night Of The Fifth."

In the Hopkins suite, the larger of the rooms will be utilized for rehearsals only, with nothing but a desk in it. Hopkins will put the people through their paces right in front of his desk.

WALTER TENWICK MARRIED.

Chicago, Dec. 6.

Walter Tenwick, local manager of the Orpheum offices, joined the ranks of the benedicts to-day when he signed Birdie Victoria Martin up for a life contract. The marriage occurred in Chicago. Owing to the unusual activity of the Orpheum offices at this season of the year the honeymooning has been set back for a summer date.

JENNINGS OUT OF "CALIFORNIA."

The Jesse L. Lasky production, "California" is without P. O'Malley Jennings, who created the leading role in the piece. Mr. Jennings thought he should have his name featured on the program, or somewhere around the theatre. Upon Mr. Lasky disagreeing with this view, the Englishman resigned.

Austin Stuart, who had just arrived from England, was impressed into the breach.

ENGLISHMAN'S FIRST VISIT.

Chicago, Dec. 9.

Next week at the Majestic, John Maculey, an English performer, will make his first appearance on this side.

Mr. Maculey is a character vocalist, appealing mostly through detailed characterizations. His principal character is a reminiscent soldier.

POLL'S, WILKES-BARRE, DEC. 25.

The full Poll Circuit will be in swing with vaudeville Christmas Day when Poll's, Wilkes-Barre, opens its variety season.

JIM HARRIGAN COMING BACK.

Buffalo, N. Y., Dec. 6.

Vaudeville will get James Harrigan, the juggler, once more. He starts at the Columbia, Cincinnati, Dec. 17, booked by the Casey Agency of New York.

It is nearly two years since Mr. Harrigan retired.

PREPARING "ALL-NEW" BILL FOR NEW YORK VAUDEVILLE

Week Before Christmas at Fifth Avenue to Have Program of All-New Turns to the Metropolis. Several Already Engaged. Antithesis of "Old Timers' Week" An Experiment.

For the week of Dec. 18 (before Christmas) the Fifth Avenue theatre is endeavoring to secure a program of all-new acts to New York City, somewhat reversing the idea of the "Old Timers' Week."

If the Fifth Avenue is successful in securing the release of one familiar turn booked for that date, the first bill ever presented in a "big time" vaudeville theatre on Broadway containing all "new acts" will be given.

So far the list includes Adelaide Norwood, McCormick and Wallace, Edwin George, Haydn, Borden and Haydn, and "Ideal" (diving turn).

One or two of the acts have played a "Sunday" in or around New York, but not in a theatre booked by the United Offices.

The general cry of vaudeville patrons for "new acts" has been listened to by the Fifth Avenue management, to the extent of experimenting for a single week with a combination of strange names, to ascertain their draught in the big town.

Others booked Wednesday for the program were John Henshaw and Grace Avery and Chas. Kellogg. The new act of McConnell and Simpson's, presented for the first time at the Temple, Detroit, last week, will be a number in the show.

MEXICAN IN HOSPITAL.

Syracuse, N. Y., Dec. 6.

Roderic Rodriguez, contralto of the Marimba Band, who became quite ill here with tubercula peritonitis, has been removed to a hospital for further treatment as a result of funds donated by artists.

The Marimba Band has secured a substitute to fill Rodriguez's place.

\$1 THE CONSIDERATION.

The Farrel Music Publishing Co. was sold last week to the Knickerbocker Music Co. for the consideration of one dollar.

The Knickerbocker company was incorporated for \$5,000 last Saturday. J. W. Fitzmaurice, the husband of Ethel Whiteside, is the proprietor.

AGENT GETS JUDGMENT.

Last week B. A. Myers recovered judgment in the First District Municipal Court against Montgomery and Moore for damages amounting to \$240.

The case was originally tried before Justice Sinnott, who decided in favor of the act. Upon appeal the Appellate Division of the Supreme Court reversed the decision and sent the case back to the Municipal Court with the above result. The amount in question was for commissions which Myers

claimed were due him from when the team played the Morris Circuit.

Mr. Myers has also started an action against Taylor Granville to recover \$325, alleged to be due for salary. The agreement made by Myers with Granville stipulated the agent was to receive \$25 weekly for booking "The Star Bout" and "The Hold Up," two of Granville's acts.

5TH AVE. GETS "PONY BALLET."

The Fifth Avenue, New York, will be the next doorway the "Pony Ballet" will return to vaudeville through. M. S. Bentham has placed his dancing charges at the Keith-Proctor house for Xmas Day.

FIRST ROOF CONTRACT.

The first contract entered into by William Hammerstein for his summer Roof season atop the Victoria during 1913, was made Tuesday, when Charles Ahearn for his comedy cycle turn placed his signature to an agreement calling for an opening June 3.

The Casey office put it over. Mr. Ahearn only returned to New York this week, after a long trip in the west. He is now playing the Williams time.

PROPOSES AN ARENA.

Philadelphia, Dec. 6.

Philadelphia is to have a new arena for the holding of boxing bouts and all kinds of outdoor and indoor sports. It is likely that pictures and vaudeville will form a part of the entertainment when no boxing or athletic exhibitions are being held.

The new place is to be called The Olympia. A company has been formed with a capitalization of \$200,000. A huge exhibition hall to seat 4,000 has been planned. All but 141 shares of stock have been sold.

Harry D. Edwards, president and manager; Harry T. Donaghey, assistant manager; William H. Rocap, vice-president and referee; Richard H. Kain, secretary, and Earnest Jamber, treasurer, are the officers.

MAYOR HITS "GRIZZLY."

Boston, Dec. 6.

The "Grizzly Bear" got the hook in Boston by Mayor Fitzgerald, and now the "bruin dance" must hibernate. The Mayor stated that the dance was not the sort that he would approve of. He issued a statement that it will not be allowed in the dance halls and he prefers that the theatres bar it.

While it is optional with the management of the playhouses, yet it might mean the loss of a theatre license not to agree with the request of "His Honor," who terms it a vulgar dance, with a tendency to demoralize the young.

STOCK ACTRESS WITH SKETCH.

Louise Vale, formerly leading lady of the Travers Vale Stock company, of Hoboken, will appear in vaudeville, Dec. 18, in a sketch by Travers Vale. She is under the direction of John C. Peebles.

EVA TANGUAY GIVES BOND.

The Alhambra held Eva Tanguay Monday, as the headliner. Late last week Miss Tanguay deposited with Percy G. Williams, savings bank books showing aggregate deposits of \$6,000, as security for an agreement entered into by her with Mr. Williams, agreeing to forfeit \$5,000 if she did not perform as contracted with that manager.

Maurice Goodman, the attorney, drew up the forfeiture resolution, which Miss Tanguay placed her signature to. It was the first knowledge along Broadway that Eva patronized banks. Formerly the girl who earns \$2,500 weekly in vaudeville threw all the bills each week into a safe deposit vault, allowing the currency to accumulate until their repose resembled the manner Eva has of dressing her hair.

The giving of a bond by Miss Tanguay is the first instance of where a vaudeville artist has guaranteed appearance as per contract and billing matter by a cash guarantee.

TOO MANY "CUTS."

Norfolk, Dec. 6.

The Chadwick Trio left the bill at the Colonial after Monday, alleging the local manager made so many demands for "cuts" to be made in their act, including some portions of Ida May Chadwick's dancing, that they could not proceed with the shortened turn.

FORDS DENY SEPARATION.

Oakland, Dec. 6.

The Four Fords denied they were to split up their present vaudeville act. The Fords expect to continue the season intact.

CELEBRATE S.-C. ANNIVERSARY.

San Francisco, Dec. 6.

The first anniversary of the Sullivan-Considine Empress theatre in this city is to be fittingly celebrated.

Sid Grauman is going about it right. He is preparing an elaborate feed. The speeches will sound better that way.

UNDERSTUDIES IN "FOLIES" ACT.

Darl MacBoyle and Marlon Ford, late of the late Folies Bergere company, have composed an act for vaudeville, and are now "breaking in."

Miss Ford understudied Ethel Levey in the "Folies" productions; Mr. MacBoyle was Laddie Cliff's understudy.

The couple are using some of the "Folies" numbers, by permission.

AFTER POLLOCK FOR BOOK.

Frank Fogarty is almost indignant over a series of statements made in Channing Pollock's new book about the theatre, entitled "The Footlights Fore and Aft."

The chapter headed "In Vaudeville" is the particular portion of the book to arouse Fogarty's ire. "Since his own words condemn him more than I can, let me quote at random a few passages from this chapter," said Fogarty, who thereupon did quote at length.

Let them know where you are
Advertise in VARIETY.



LONDON'S "DAWN OF LOVE"

Above is pictured the two principals in the daring dance performed in London by Miss NYDIA NERIGUE and Mena. IVAN PETROFF. It is called "THE DAWN OF LOVE."

The London County Council ordered the act stopped, but permitted it to proceed after modification. The number will probably be brought to New York upon the conclusion of its London run.

The producer is MR. ROLLS. H. H. VAN LOAN, an American is attending to the press work for the act, and has been so successful the turn is the talk of the English town. Over here he last represented WILMOS VESTONY.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN
Proprietor

CHICAGO 15 So. Dearborn St.
JOHN J. O'CONNOR.

LONDON 5 Green St., Leicester Sq.
W. BUCHANAN TAYLOR

SAN FRANCISCO 903 Market St.
ART HICKMAN

PARIS 66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN 57 Unter den Linden

SUBSCRIPTION RATES.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.
Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXV. December 9 No. 1

Ned Nye is back. He's working.

Rose, Young and Friedman have split.

Schenck Bros., foreign act, here Jan. 29.

Max Hart returned from Bermuda with nine pounds added.

Mr. and Mrs. Jack Allen have had a baby girl since Nov. 12.

Jerome and Walker have been placed to appear in England by B. A. Myers.

Sam J. Curtis and Co. are at the State Street theatre, Trenton, this week.

William F. Connor, who has been ill for several weeks, is around once more.

"The Girl of the Eagle Ranch" closed Saturday night in Mahanoy City, Pa.

The Bennett Sisters have left Roehm's Athletic Girls, and are appearing with their sister, Alla.

Bill Ritchie, the tramp cyclist, is coming home soon. He has been away a long while.

Claude Gillingwater and his "Strenuous Rehearsal" sketch start over the Orpheum time Dec. 11.

De Haven and Sydney arrived in New York Thursday, after a few months in England.

M. J. Connelly will join the business staff of the George Myer Music Publishing Co. Monday.

"The Greyhound" started rehearsals this week. Wagenhals and Kempner are putting the new meller out.

Joe Pyle is the present treasurer at the Fifth Avenue, New York.

Henry Grossitt has been engaged by Werba & Luescher as press representative for "Miss Dudelsack."

Toots Paka starts a tour of the Orpheum Circuit Dec. 25 at Denver, booked by the Casey Agency.

Frank Vincent, the Orpheum Circuit router, has been at home all this week, held there by illness.

Frank Bush sails from Liverpool Dec. 16 and is booked to open his American tour at Hammerstein's January 1.

The new Andrews theatre at Salamanca, N. Y., announced to open Dec. 12, will not be ready now until Christmas week.

"The Three Romeos" is expected to stay at the Globe, New York, until Jan. 6. The show may move to Boston from New York.

The Willi Brothers, foreign acrobats, will arrive here the later part of January. It is nine years since the act played on this side.

George Dunsworth, of the Casino stage crew, was off duty the first of the week, owing to the death of his mother, Sunday night.

The Hess Sisters, lately at the Winter Garden, return to vaudeville next week, "breaking in" a new act at the Savoy, Fall River.

Hetty King has been obliged to delay her arrival on this side, through illness, and will not open over here until Jan. 8, at Detroit.

Harry Mestayer has been added to the cast of the Viotor Moore company, which opens Christmas eve at the Cort theatre, Chicago.

Kate Watson was obliged to cancel Hamilton and Ottawa for this week and next, due to illness in her family. Jas. H. Cullen secured the dates.

Van Hoven, the magician, has under way a new blackface act that will not have any of his magic. Van says he can not get a decent assistant to work with him; they laugh too much.

When Mike Fenton opens his Oriental restaurant, the Pekin, at Forty-seventh street, he plans a form of "promenade entertainment" that may start something on Broadway.

The Takiness, Bounding Pattersons, The Hassans and The Paxtons are foreign acts announced for this season by the Orpheum Circuit.

The father of John Hopkins (United Booking Offices) became so dangerously ill late last week at his home in Charlestown, W. Va., Mr. Hopkins was called there. Mr. Hopkins, Sr., is 76 years of age.

Evelyn Ware sailed on the "Campania," Dec. 8, for the other side. She is to open at the Empire, Glasgow, Dec. 18, on a Stoll tour of twelve weeks, appearing as a "single."

Poll's Theatre, Meriden, Conn., now playing one-night attractions, will fill in vaudeville shows on odd nights starting with next week. The James Clancy office will furnish the shows.

B. A. Feldman, the English music publisher, is expected here around New Year's or later. Mr. Feldman handles the Shapiro catalog in London.

J. Holstein, manager of Proctor's East 125th Street Theatre, has been confined to his home for the past two weeks with a serious attack of pneumonia.

A new vaudeville theatre, costing \$100,000, is contemplated at Point Richmond, Cal., by C. O. Clausen, of San Francisco, who has had the plans drawn.

Fred Irwin returned to New York this week from the Canadian gold mining country. Mr. Irwin will return there next spring, after Canada loses the snow.

A. N. Sharp, of Montreal, is in New York, having sold his Casino theatre in that town to a moving picture syndicate. The house is now running "straight" pictures.

The Society of American Dramatists and Composers will hold its annual dinner at Delmonico's next Sunday evening, upon which occasion Mrs. Flske will be the guest of honor.

Collins and Hart were obliged to cancel their engagement for the Grand Opera House, Pittsburgh, this week, owing to a bronchial trouble which developed the last few days of the act's stay at Hammerstein's.

William Harris has renewed his contract with Frazee & Lederer for the services of Ina Clair: for next season. The little girl will continue in the role she created in "The Quaker Girl" all next year.

Mrs. Arthur Deagon has left the General Memorial Hospital where she was confined for several weeks after undergoing a serious operation. Mrs. Deagon is convalescing at her home in Freeport.

Lydia Yeamans-Titus is substituting for her mother, Mrs. Annie Yeamans, at Utica this week. It is expected that the old lady will be recovered from her illness and ready to open in Boston Monday.

Harry Fox and the Millership Sisters are out of the Fifth Avenue program this week owing to the illness of the Misses Millership's mother. Smythe and Hartman replaced Paul Le Croix at the Alhambra. Mr. Le Croix missed a trunk—and the engagement thereby.

Unless the plans of Mott and Rosener, at Winona, Minn., fall through, a two-story theatre, 44x100 feet, costing something like \$30,000, will be built in the early spring.

Frazee & Lederer are planning to bring Sallie Fischer and "Modest Susanne," their new show now playing the Colonial, Chicago, into New York after the first of the new year.

Frank Reichenbach has resigned from the John Cort forces as advance agent for the coast show of "The Gamblers" to become general press representative and assistant general manager to John Zanft of the William Fox Circuit.

"The Man From the Metropole" is the title of a sketch William Jerome is writing for Foy and Clark. It is a toy musical comedy. The monolog written by Mr. Jerome for John W. Hanson is being used by Mr. Hanson in his character role in "Peggy."

The opening of the Fort Plain theatre, Fort Plain, N. Y., occurred Nov. 27. Cyril Scott, in "A Gentleman of Leisure," was the first attraction. The box-office receipts for the evening were \$1,800. The theatre takes the place of the Fritcher Opera House, which burned down last March.

There is talk at present of a revival of "The Country Chairman," to take place in New York some time next spring. Macklyn Arbuckle and as many of the original cast as can be gotten together have all been figured in on the deal by a producer whose name has not yet been divulged.

Mrs. Fred Pisano (Pisano and Bingham) presented her husband with a seven-pound baby girl just after the couple had returned to their hotel after doing their show, Thanksgiving night, in New Britain, Conn. Last season a baby was born in the dressing room of a theatre to the same couple.

There has been noised about a rumor for the past two weeks that a Broadway manager has "The Silver King" in mind for revival purposes. The play has been asked for by a couple of producers but the play broker handling it has told them that papers were ready to be signed for its production.

Louise Dresser and her company in "The Lovely Liar," which closed in Chicago last Saturday night arrived in New York Monday. On reporting at the Frazee & Lederer office, the principals were told to stick around as the indications were that a resumption of the road tour would be made around the first of the new year.

W. T. Wyatt, son of the late H. C. Wyatt, proprietor of the Mason Opera House, Los Angeles, is now the manager of the Loring Opera House at Riverside, Cal. He is endeavoring to form a chain of houses in California and is at the present time in negotiation for the leases of theatres in San Bernardino and Santa Barbara.

BIG SHOWS, WITH STARS, FOR WILLIAM MORRIS

Will Handle Touring Combinations, After the Style of the Harry Lauder Company. Has Several Stars and Combinations of Stars in View.

The future theatrical plans of William Morris comprehend big road shows, each with a star or stars, to take to the country outside New York City in the manner Harry Lauder has been propelled over the map, with much gain resulting, by Mr. Morris annually, during the past two or three years. The first week in January Mr. Morris will sail for England. To a *VARIETY* representative this week, he admitted the road tour plan had been thought out by him, and that he intends going ahead with it, but declined to furnish any details, other than to say the general scheme of the Harry Lauder tours would be followed, and each company would have either a single star or a combination of stars to stand all featuring.

Whether one or more of these companies would be travelling simultaneously, Mr. Morris said would be decided by circumstances. The manager returned to New York after piloting Lauder through miles of country and barrels of money, looking hale and healthy.

The Harry Lauder Road Show averaged between \$28,000 and \$30,000 a week on its recent American performances for six weeks (twelve shows weekly) which includes the Manhattan Opera House engagement where almost \$33,000 was taken in at the box office.

Lauder departed for the other side on the Lusitania last week, agreeing with William Morris to return in December of next year to commence another American tour of twenty-two weeks.

In 1914 Lauder will inaugurate a world's tour, taking in America, Australia and South Africa. This contemplated trip will likely take two years to complete.

During Mr. Lauder's recent visit at Albany, a local Scotchman, about to submit to an operation for appendicitis in a hospital there, refused to take the knife until after he had seen Harry Lauder. The hospital staff forbade his removal.

Hearing of it Lauder generously went to the fellow's bedside after the matinee show, and cheered him up by singing several Scotch melodies.

On the tour Lauder annexed Edward L. Bloom to his native land by bestowing the title of "Dougal MacBloom" upon him. Ed., not to be outdone in generosity in giving away national names, returned the compliment by calling the Scotchman "Ikey Lauder."

The only mishap on the journey occurred at Trenton, the last day of the trip, where Henry Berlinghoff, the treasurer of the organization, was thrown out of his berth by an engine unceremoniously hooking onto the car.

Berlinghoff suffered a slight dislocation of the shoulder.

MORRIS RECOVERS \$2,400.

Judgment has been given in favor of William Morris and against Hodge & Flanders of Watertown, N. Y., for \$2,400. Mr. Morris has the judgment, secured at an "inquest," though the firm is very much alive, since Joshua Flanders owns the Opera House at Watertown.

The action was based upon a contract to supply that theatre with vaudeville for three years. The Morris office furnished some programs, when the policy was abandoned. The sum recovered represents the estimate of the commissions lost.

Hodge & Flanders have applied to have the judgment reopened, and were told by the court to furnish a surety bond first. Jerome Wilkin appeared for the plaintiff.

POOR BILL; HE'S SORE.

If the gentleman who traveled under the name of William L. Lykens long enough to secure consents from acts to appear at a benefit for him, will kindly drop in at the Casey Agency to see the Original Bill, the aforesaid Original will very much appreciate the call. He wants to interview him.

Poor Bill; he's sore. The Original Lykens says he hasn't asked for a benefit yet, but this impersonator of the Lykens name traded on the Original William's popularity. The Original Bill doesn't know whether the benefit came off, for he says nearly all of his acts were working out of town last week.

The pursued William L. is a tall blonde, with a mustache, claims the Original. That's how the Original Bill used to look before he shaved off his mouthpiece and took to raising hogs.

New Orleans, Dec. 6.

William L. Lykens yesterday, in the Civil District Court, obtained a judgment against McKee Rankin for commissions due for booking Mr. Rankin and Lionel Barrymore over the Orpheum circuit last season. Attorney Arthur B. Leopold represented Lykens.

PICCOLO MIDGETS, CITIZENS.

Kingston, N. Y., Dec. 6.

The Piccolo Midgets appeared before Supreme Court Justice William P. Rudd, Monday, and received naturalization papers entitling them to become citizens of the United States. They came to America some seven years ago and now own a large farm near Phoenicia, in the Catskill Mountains. Their combined weight is 188 pounds.

SETTLE AT \$2,500.

The future bookings of Jack Norworth and Nora Bayes in vaudeville have been fixed at \$2,500 weekly. The married couple have waived the condition made by them, of thirty per cent. of the gross receipts in any theatre they appear in.

Miss Bayes and Mr. Norworth are seeking time during until February, the latest they expect to linger in the varieties for this spell.

\$2 is the admission scale understood to have been set by Bayes and Norwood for their road show tour. The show has been filled in for Harmanus-Bleecker Hall, Albany, Jan. 1-2, and in New England for other dates.

The contracts submitted by Norworth and Bayes to vaudeville managers for their engagements call for the prohibition of the mention of Norworth and Bayes or a travesty upon their turn by any other act on the same bill.

SOME LITTLE PALMIST.

New Orleans, Dec. 6.

"Mental marvels" may come and palmists may go, but Madame Rea should play on forever. Madame was at the Greenwall last week. During her palming episode, she asks the auditors to hold up either of their hands, reading the past, present and future through a magnifying glass from the stage.

Saturday night the house electrician forgot to turn on the lights while the palm reading was going on. A man in the twenty-sixth row held up a gloved hand. It was very dark where he sat and Madame did not note the difference until the fellow walked down the aisle, taking a seat in the second row, with his hand still raised, amid much snickering.

LA BIANCA.

At the Fifth Avenue theatre, New York, this week, La Bianca, assisted by Monsieur W. Wania, is presenting the artistic turn of the program, and scoring accordingly.

The diversified list of five or six dances La Bianca is presenting, during which M. Wania takes part, fills a niche in vaudeville not occupied by any other. The special costumes and settings add to the attractiveness of the number, which is speedily carried forward to its conclusion.

The dances are styled "Rocco," "Spider and Butterfly," Spanish, Russian and Egyptian. It is a "Spectacular Sensational Dancing Act" as the program mentions.

Before entering vaudeville La Bianca was the premiere ballerina at the Metropolitan Opera House, New York. She was noted for her "Salome" dance when that fad became the rage. A handsome woman, La Bianca makes an imposing picture in this very successful star vaudeville turn.

WAITING FOR ROUTE.

Grace George in "Just to Get Married" will close in Philadelphia this week.

The season's route has not been settled, and the show will be laid off for about three weeks.

SHOW BY CONVICTS.

Leavenworth, Kans., Dec. 6.

The United States Penitentiary here had a Thanksgiving Day performance, given almost entirely by convicts. It was called "Polite Vaudeville." Players were programed by prison numbers only.

"The Devil, Humpty-Dumpty and their Pal in the Land of Enchantment" opened the show. Nos. 6264 and 7520 gave the bit, assisted by Master William Carroll. The Zulu Quartet were 7273, 7544, 7546, and 7439. "Troubles of a United States Recruiting Agent" was played by 7373, 7413, 7684. A three-act in buck and wing dancing with "rag" piano playing was composed of 7384, 7165 and 7765.

"The Bohemian Nightingale" was 7120. 5411 did a song and dance speciality. 7491 and 6252 contributed a musical turn. "Dissolved Licorice" was given by a team, 7546 and 7273.

The show concluded with a one-act musical farce, entitled "Turkey Island," written by 7418. The cast was as follows:

SULTAN	7166
SULTANA	7443
ABDUL I.	6264
ABDUL II.	7530
GEORGE TRENT, a gentleman of adventure	6803
SAMMY SIMP	7418
George Trent	7418
CHAPERONE	7684

CHORUS

6863,	7090,	7312,	7658,
7588,	7577,	6262,	6762,
6603 and	7130.		

MUSICAL FEATURES

"Rings on My Fingers and Bells on My Toes"
"Father's Allowed to See Us Twice a Year"
"Chicken Glee"
"Navajo Rag"
7373, assisted by four genuine Navajo Indians
"Gee, but it's Great to Meet a Friend from Your Own Home Town"
"Tip I Addy I Ay"

A trick bicycle act was offered by 7707.

A trick bicycle act was offered by 7707.

Rose and St. Clair from a local house were the only outsiders at the show, also the only act billed under its proper name.

The program said "If you have any troubles, you'll laugh and forget 'em."

The entertainment was under the direction of Warden R. W. McClaughry and Deputy Warden W. H. Mackey. Henry Suberkup furnished the music.

TWO KINDS OF PRINCIPAL.

Chicago, Dec. 6.

Aubria Rich will not be seen with the Menlo Moore's "Stage Door Johnnies," as was previously announced. Miss Rich had agreed to join the Moore act, and up to last Saturday night seemed to have no other engagement in mind, but on Sunday she left town for a tour of the Pantages circuit. Moore did not deem it necessary to sign Miss Rich up with a contract and had no idea she would leave the act just before going into rehearsals, inasmuch as she promised to report Monday morning of this week.

The move has left Moore without a principal, and, according to popular opinion, has also left Miss Rich without one.

"GIRL I LOVE" STOPS.

St. Louis, Dec. 6.

"The Girl I Love" stopped its season at the Century last Saturday.

POOR SEASON CLOGS AGENCIES; ACTORS TRY FOR PICTURE JOBS

Legits Have Grown Discouraged, and Turn to the Film People for Work. Idle Actors in Great Numbers at Present Through Before-Christmas Period.

Dramatic agents are complaining of the absence of the "legits" from their offices, saying that the daily visits have become fewer in the past month.

Anxious to secure work and with so many companies closing, the actor folk have despaired of obtaining immediate stage employment and are now haunting the moving picture studios, many taking the "jobbing jobs" as fast as they are handed out.

It looks like a hard Christmas for the vast army of unemployed "legits."

Five road companies, which closed in different parts of the country, pulled into New York the first of the week. They had no sooner landed here than the majority of the "legits" made a beeline for the picture house offices, anxious to get located until the new year when some of the companies will resume operations.

A well known musical comedy manager, who has several attractions on the road that are making money, has been besieged for several weeks by people willing to take any kind of parts with his attractions. "It's a shame," he declared Tuesday, "that so many good dramatic people are out of work. I have had men and women of the legitimate class calling on me for minor jobs that in other seasons they would not snap their fingers at. The season is hitting them hard. About the only suggestion I can offer is the picture game."

Another manager said: "The picture companies are the only salvation for a big per cent. of the legit's right now and many are taking odd flings at the camera play in order to keep the wolf from the door."

A prominent picture comedian voiced the following: "I was always out with a show until this year. Seeing things did not look very bright, accepted a picture job at a pretty decent figure and intend to hold onto it as long as it lasts. At the rate the companies have closed on the road I congratulate myself that I have a steady job with the camera people."

Earlier in the season, it was almost a daily occurrence for many of the picture studio managers to visit the dramatic agents in search of principals and supernumeraries who have stage talent and experience. With the influx of the "legits" at liberty and their willingness to haunt the studios, the regular trips of the picture directors to the dramatic agencies were called off.

PINCHING BOSTON "SPECS."

Boston, Dec. 6.

Ticket speculators are under the ban here. Five were arrested last Friday and fined \$5 each.

An order was issued by Captain Canney, to bring the "specs" in.

The "specs" have been able to

dodge the police by getting permission from the owners of buildings to ply their trade in doorways, but Captain Canney is paying no attention to this.

RIGHT FROM SOCIETY.

Spokane, Dec. 6.

An innovation was announced for the last of this week when Carol Rutter, a prominent Spokane society girl, was to take the leading woman's role in "The Virginian" for one night only, during the three days' engagement of the company at the Auditorium.

Miss Rutter has been studying the part for several days, E. J. Kelly, the advance man, arranging with her to replace Mary Elizabeth Forbes as Molly Wood, the school teacher, at a benefit performance for the anti-tuberculosis league of the city.

This is the first time in Spokane's history a local society girl has appeared with a professional company playing here.

SHOWED THREE PLAYLETS.

Chicago, Dec. 6.

The Comedie Parisienne produced three playlets by French authors, Monday night, before a large and appreciative audience in the Fine Arts building in Michigan avenue.

The three were "L'Etincelle," "Rosette le Chauffeur" and "La Gameline." The Society is to produce several other plays during the season.

KINSELLA GOING AWAY.

Edward B. Kinsella sails Saturday for Europe, to be gone for five or six months, unless called back sooner to press his suit against the Shuberts for an accounting of the profits in the Cincinnati and Kansas City house, the leases of which he procured for the managers.

Kinsella has brought suit against the Shuberts for his share of the profits, which, up to date, and according to the managers' own figures, totals over \$15,000. He was offered a cash settlement of \$10,000, but declined.

"TRENCK" GETTING READY.

F. C. Whitney is engaging the cast for his American presentation of "Baron Trenck," produced by him at the Whitney theatre, London.

The book has been rewritten by Henry M. Blossom. Max Bendix, to be the musical director here, is rearranging some of the ensemble music.

John C. Slavin will have the leading comedy role.

Providing present plans do not miscarry, Mr. Whitney will make his New York production the first week in January.

CLOSED BY RAH! RAH! BOYS.

Richmond, Dec. 6.

"The Real Girl" company, which presented Bonita and Lew Hearn as its star features, closed its road trip suddenly here last week amid great excitement, the scene being similar to the one made at New Haven by the Yale college boys when the Winter Garden show played there.

About 500 college boys packed the Granby theatre Friday night. As their hearts seemed overflowing with Thanksgiving joy, they made an outward demonstration when Bonita appeared. It did not please the star one bit. She quickly retorted with some remarks which the students took as a cue to hoot, howl and yell. Bonita made a hurried exit, and did not appear again until the second act.

During the intermission the university lads made some quick purchases of articles which were hurled stage-ward when Bonita reappeared. Fearing for the safety of the woman, and wishing to avoid a scene not down on the bills, the management had the curtain rung down.

When the chorus girls left the theatre, they were boldly kidnapped by the college boys and escorted to an eating parlor, where they were treated to the best obtainable.

"The Real Girl" people visited the various dramatic agencies here Monday, in search of other engagements. They substantiated the report from Richmond that the college boys had "kidded" Bonita, and later took it upon themselves to make social captives of the chorus girls.

COMEDY'S CAST OF EIGHT.

"The Love Pirate," a little comedy with eight people, specialty artists and a new line of printing, under Charles A. Morrill's management, will begin a tour of Arkansas, Louisiana and Mississippi, Dec. 18.

\$6,000,000 ELEPHANT.

New Orleans, Dec. 6.

A dispatch to the Times-Democrat from Mexico City states the National theatre there, started during the Diaz administration, and upon which \$6,000,000 has already been expended, will never be completed.

Just what will be done with the building is a matter of speculation in the torrid town.

NEW COLORED SHOW.

Fred Faulkner's all-colored company will present for the first time "My Friend from Dixie" at the Columbia, Newark, Christmas Day.

DIFFERENT LAMBARDI CO.

Chicago, Dec. 6.

The Lambardi Grand Opera Company, now touring the coast, is booked to play at the Lyric theatre here for seven days, opening, Jan. 21, at two-dollar prices.

This organization should not be confounded with the Lombardi operatic organization that appeared at one of the local parks.

The mother of Madame Red Eagle, of the Red Eagle Trio (Indians), died in Quebec last week.

THE NEW ORLEANS STRIKE.

New Orleans, Dec. 6.

Non-union stage hands are still manning the stages at the Tulane and Crescent theatres. "Seven Days" and "The Girl in the Taxi" are the respective attractions this week.

I. A. T. S. E. men with the shows have followed the instructions of President Charles C. Shay and remained away from the theatres. Some with the "Seven Days" company did small "bits" in the comedy. These were replaced by artists engaged by the manager of the show upon his arrival in this city.

It is rumored a few of the men handling the scenery at the Klaw & Erlanger houses have been recruited from the local office of the Burns Detective Agency.

One of the non-union men was pounced upon Friday night, the miscreant making his escape in the dark. The non-union man was taken to the Charity hospital, where it was stated a scalp wound had been inflicted. He informed the authorities that the man who attacked him was one of the union stage hands formerly employed at the Crescent.

Several of the local unions, at their regular monthly meetings, issued ultimatums, boycotting the Tulane and Crescent. The edict issued fines the unionist or member of his immediate family, seen entering either of the Klaw & Erlanger houses, the sum of five dollars for the first offense, and expulsion for the second.

Meanwhile the manager of the Tulane and Crescent theatres is bearing no outward signs of perturbation.

Charles C. Shay, International president of the I. A. T. S. E., states he will remain here until something definite, as regards the situation, is arrived at.

At the Sunday night performance of "Seven Days," the non-union stage hands marred the performance, dropping the curtain at the wrong time, besides changing scenes so slowly as to make the show run an hour beyond usual time limit. The men who supplanted the union hands, and who did "bits," muddled several situations. The show did better after Sunday.

The union members remaining away from the "Seven Days" show on the instruction of Mr. Shay, are John Flewellyn, of Niagara Falls; Henry Shipky, of Springfield; and William Schoof, of Albany.

Those out of "The Girl in the Taxi," by the same direction, are Chick Hennings, of Chicago, and John Blue, of Jersey City.

EVA FAY SHOW OUT.

Eva Fay, who opened, Nov. 27, in "Old Hallowell's Millions," a play built around her thaumaturgic prowess, is playing Norfolk, Va., this week, but will be in Jersey City next week.

Omar Sami wrote the Fay mystery play, which has nineteen people in its performance.

Clifford Bruce will star through the Canadian provinces in "The Thief," opening Christmas Day. The company was completed by Jay Packard this week and rehearsals ordered.

VAUDEVILLE PROVING HAVEN FOR LEGITIMATE PRODUCERS

**Shows Closing in the West Are Being Condensed for
"Acts." "Merry Mary" and "Shute the Shutes"
Among the First.**

Chicago, Dec. 6.

The middle western producers of legitimate shows appear to have found a way to turn the bad condition in the country into profit by condensing their shows for vaudeville numbers.

If the scheme is generally followed, vaudeville will secure many new acts that were unforeseen.

Charles M. Baker's "Merry Mary" company came in from the road this week. It is going through a shrinking process, and opens, Dec. 10, at Lansing, Mich., on the Butterfield Circuit. The cast will contain eighteen people.

Tabloid companies are also being organized here by Boyle Woolfolk and Ollie Mack, of "Shute the Shutes" and "Finnegan's Ball," for early production in the middle west vaudeville houses.

Several other musical comedies and farces are being whipped into shape for vaudeville purposes, with the promise of Western Vaudeville Association bookings.

"YIDDISH" SHOWS AT BIJOU.

Chicago, Dec. 6.

Ellis Glickman has leased the Bijou theatre until next April, when Mrs. Kohl's lease expires. He will present plays in the "Yiddish" language with a stock company. Glickman also owns the Palace, now playing vaudeville.

TOM WISE STAR OF "CY."

Thomas A. Wise is to be starred by A. G. Delamater in "Cy Whittaker's Place," a dramatization of Joseph C. Lincoln's novel of the same name. The piece was "tried out" in Providence this week. It will close Saturday night for reorganization and to make a few changes in the play, opening again Christmas day with Wise in the role of "Cy."

Mr. Wise has been engaged to appear in vaudeville, opening Jan. 8 at the Fifth avenue, New York.

LEW FIELDS GOT NOTHING.

The report that Lew Fields was given stock in the Milgert Amusement Co., the corporation controlling "The Wife Hunters" turns out to be unfounded. The real arrangement read that he was to have had a salary and percentage for his services in staging the production and lending his name to it, but up to date Mr. Fields has not received a dollar from that source.

LACKAYE AT THE BIJOU.

Wilton Lackaye and company in the Sires' "The Stranger," which was produced earlier in the year in Chicago are scheduled to open Dec. 14 at Atlantic City, for three days. After a week of one night stands, Lackaye will come into New York,

opening at the Sires' Bijou, Christmas Day.

Muriel Starr will play opposite Lackaye, and the women who were in the Chicago production will be in their old parts. New male principals have been engaged.

In Mr. Lackaye's support will also be found John Westley, James B. Cunningham, Henry Hall. The production will be staged under the personal direction of Howard Estabrook.

HAS A DAVIS DRAMA.

William A. Brady has accepted for production after the holidays a play by Owen Davis.

Other than the fact that it is a drama, details are not forthcoming.

SAW TWO IN CHICAGO.

Chicago, Dec. 6.

A. L. Erlanger and Pat Casey reached here last Saturday morning, remaining just long enough to see "Modest Susanne" and "The Butterfly on a Wheel," when they returned to New York on the 20th Century.

"The Butterfly" (with Marie Doro) leaves Powers' this Saturday. Miss Doro is excellent, but the play is weak. Tim Murphy in "The New Code" follows in.

LA RUE SHOW POSTPONED.

Grace LaRue's entry into New York, in "Betsy," announced for Wednesday night at the Herald Square theatre, was postponed until next Monday night, owing to several changes in the company and the necessitation of extra rehearsals.

The show was taken up in New England territory this week to smooth out the rough edges.

Grace La Rue, in "Betsy," was billed to open the Herald Square, Wednesday, but the opening had to be postponed through the show not being in readiness.

Demanding two weeks' salary as a result of their dismissal from Grace LaRue's company without the customary fortnight's "notice," Cecil J. Ryan and John Willard, two principals of "Betsy," through Jacob Weissberger, attorney-at-law, started suit this week against Byron Chandler, who is backing the show. Ryan's claim is for \$250 and Willard's \$150.

Robert Dempster and Hazzard Short joined "Betsy" this week for principal roles. The show rehearsed at the Herald Square up to Thursday when it went to Springfield, Mass., to play the last of the week. A new song number was added this week.

TALBOT'S HIP HURTING.

St. Louis, Dec. 6.

Walter Talbot's new Hippodrome, seating 3,000 people and playing several "pop" vaudeville shows daily, is hurting the business in town all around.

Frank L. Talbot, who left for West Baden ten days ago to recuperate, returned yesterday, feeling fit. He immediately resumed the active management of his enterprise.

WANTS NEW YEAR'S EVE SHOW.

New Year's Eve being a big theatre night in the metropolis and falling on a Sunday this year, the legitimate houses will not participate in the melon-cutting. Liebler & Co. are casting about for some sort of a unique attraction for the Century theatre for that night. As the house will hold nearly \$5,000 at the right prices, the management is prepared to bid strongly for the right kind of a show.

William A. Brady will take advantage of the fact that New Year's eve falls on a Sunday by giving a special performance of "Bought and Paid For" that evening at the Playhouse. For this occasion, no tickets will be sold. The affair will be conducted strictly by invitation and subscription.

Last year, Mr. Brady announced he intended to give a series of Sunday evening performances at Daly's theatre, by subscription, but for some reason the scheme did not materialize. This may possibly be the forerunner of regular Sunday performances of legitimate plays. A few weeks ago the Playhouse held a professional performance Sunday night.

MARRYING COLLEGE PRESIDENT.

Boston, Dec. 6.

Mrs. Emma Tuttle James, widow of Harry James, the English actor, is engaged to marry Frederick W. Hamilton, the president of Tufts College. Her husband died in 1895. She then left the stage.

Following the death of her husband, Mrs. James appeared as a public reader and taught voice and expression.

WHERE AUTHORS ARE WELCOME.

"The Lady of Coventry" was moved from Daly's theatre to the storehouse Saturday night.

Any author with a play suitable for either Viola Allen or Gertrude Elliott will be welcomed with open arms at the Liebler offices.

MISS ANGLIN ON HER OWN.

Next week at the Grand Opera House, New York (Klaw & Erlanger booking) Margaret Anglin will appear in "Green Stockings," under her own management it is said.

Miss Anglin severs her association with Liebler & Co. at the Colonial (Shubert) Cleveland, this Saturday night.

"EASIEST WAY" FOR A DOLLAR.

"The Easiest Way" is going out again. David Belasco is forming a company to present the former Frances Starr piece in the "big week stands" on the Klaw & Erlanger route of dollar houses.

Catherine Proctor has been engaged to play Miss Starr's former role. The show is expected to take to the road before the holidays.

Unless present plans go amiss, William A. Brady will put "The Boss" out again after the holidays. The piece in which Holbrook Blinn has been starred, closed Saturday night in St. Louis and has been shelved for a month at least.

A new route will be arranged and the company will probably be reorganized.



ALICE LLOYD

With a couple of the many bouquets presented to her over the footlights at the Grand Opera House, New York, when opening there last week as the star of "LITTLE MISS FIX-IT." Next week the show with Miss Lloyd starts an engagement at the FORREST THEATRE, PHILADELPHIA.

CHICAGO'S LUCKY OPERA HOUSE.

Chicago, Dec. 6.

Probably the most contented theatrical manager around here this season is George W. Kingsbury of the Chicago Opera House. Well he may be, too, for with one or two exceptions, the playhouse over which he presides has been the most successful of all Chicago's theatres to weather the gale of a generally bad season and come out on top with comfortable balance on the profit page of the ledger.

Three successes and not a failure is the proud record of the Kohl-Castle house to date, and on top of this is the satisfactory consciousness of being the home at the present time of an attraction that appears to possess sufficient draught to justify the prediction of a continued capacity run of many weeks in event that the booking powers conclude to allow Marguerite Sylva and "Gypsy Love" to remain there.

As a convincing contradiction of the "no business" wall of the pessimists, the Chicago Opera House and its three late successes are mute but powerful witnesses.

WRITERS DUE TO REPEAT.

John Cort has signed articles of agreement with Pixley & Luders for a new opera which he will produce next season.

The latter at one time pulled down big royalties on their operas, and Cort believes that it is time for the writers "to repeat."

ASKS ONLY \$20,000.

Grace Hawthorne de Santleys, who appeared with Mildred Holland in "The Royal Divorce," filed suit Monday against the star for \$20,000 for breach of contract.

"THE WOMAN," "NO. 2"

Chicago, Dec. 6.

A "No. 2" company of the De Mille play "The Woman" is scheduled for an opening Christmas eve at the Olympic.

The cast is to include Gladys Hanson, Marjorie Wood, Howard Hansell, Hardee Kirkland, James Seeley and Oscar Eagle.

EVANS' SHOW LAYING OFF.

Chicago, Dec. 6.

The George Evans Minstrels will lay off for the two weeks before Christmas. Evans will appear in his single blackface turn at the Majestic next week.

Mr. Evans' mother died at Strettor, Ill., Dec. 1.

MANTEL RESTING FOR XMAS.

Robert Mantel and his company of Shakerspearian players will close at Memphis, Dec. 2.

The tragedian will probably continue his tour at Christmas.

OPENED WELL IN DENVER.

Denver, Dec. 6.

Both Anna Held and Sam Bernard, the former in "Miss Innocence" at the Broadway, and the latter in "He Came From Milwaukee" at the Tabor-Grand, opened big here Monday.

ABRAMS SUES RILEY.

Jacob Weissberger, attorney, has taken out a summons on behalf of his client, Ed. J. Abrams, directing Thomas W. Riley to appear in court to answer in a suit for \$214.55, alleged to be due for salary as agent of the "Funabashi" company, which ran at the Casino in 1908.

Abrams was engaged to travel in advance of the organization at a salary of \$75 a week, but business being unsatisfactory, his salary was in arrears. When Abrams finally retired from his post he received from Riley the sum of \$25, for which he admits giving a receipt in full for his claim.

Attorney Weissberger now seeks judgment for the full amount of the Abrams claim, minus the \$25, on the ground the consideration for which the receipt in full was given was inadequate. Plaintiff's counsel claims that there is on record a precedent for such an action.

"THE TALKER" TALKY.

Baltimore, Dec. 6.

"The Talker," which had its premiere here Monday night, reflects its title, proving exceedingly talky in a number of places. It deals with a wife who finds home a bondage and marriage ties absurd. The piece is gripping and has a number of strong situations, while the comedy introduced is clever—at times brilliant.

Tully Marshall, as the husband, has a "straight" part and scored splendidly. Lillian Albertson was admirable as the wife. The remainder of the company is excellent.

It is scheduled for a New York opening Christmas week at the Hudson theatre.

CORT'S "JACINTA" GETS OVER.

Springfield, Mass., Dec. 6.

John Cort's new show, "Jacinta," which played Providence last week, closes a three days' engagement here to-night and goes to New Haven for the balance of the week. The show was favorably received.

Extra rehearsals were held here, the management whipping the show into better shape before it tackles its first big week stand at the Adelphi, Philadelphia, next week. Since the show started its first rehearsal, three men have directed the chorus.

Anna Bussert sang the prima donna role. Carrie Reynolds sang and danced well. Others were Forrest Huff, Dick Temple, Fay Bainter, Philip Sheffield, Harry Leon, Tom Hadaway, William Phillips, Joseph Parsons, Hal Wilson, Gerald Gordon, William C. Reed, Rena Lazar, Wm. Robinson.

WEATHER HOLDS UP BUILDING.

Work has been temporarily stopped on the erection of the new theatre being erected on West 48th Street for Lew Fields. It was rumored the builders have encountered some sort of a snag with the Building Department, but this, Mr. Margolies, the builder, denies, stating that the only difficulty encountered has been the weather.

ZELDA SEARS A HIT.

Chicago, Dec. 6.

Both the play and the star of "Standing Pat" scored at the premiere of Bayard Veiller's play at the Olympic Sunday night. Mr. Veiller has written a holding piece, and Miss Sears lends the most strength to the interpretation. ("Standing Pat" is fully reviewed under Chicago in the Correspondence department of this issue).

In the Olympic lobby is an announcement stating "The Woman" will appear there Christmas, from which might be assumed Miss Sears is at the house for but a limited stay.

LET OUT A HALF DOZEN.

New Orleans, Dec. 6.

Six members of the "Mutt and Jeff" company were absent when that organization left here Sunday morning. There was a reason; they were dismissed Saturday night. A half-dozen permanent substitutes will take their places Monday. It is said that Al Hoyt was not given the conge, but resigned because of managerial incompatibility of temper.

The artists, other than Hoyt, called at the City Hall and complained to Mayor Behrman, beseeching our worthy local dignitary to intercede in their behalf, but his honor assured them that that was not within his province.

The six artists who proclaimed financial embarrassment were finally given transportation to their homes by Mayor Behrman.

"THE WIFE DECIDES" TO LEAVE.

"The Wife Decides" closed at Weber's last Monday night.

Jos. Weber deeply regrets the parting. He has only charged the show a \$3,000 weekly rent while there.

EUROPEAN TRIP OFF.

The trip across the briny planned for A. L. Erlanger, Pat Casey and "The Pink Lady" company, is off, for the present. It may be taken sometime next spring, when "The Pink Lady" will be presented in London, but probably by an English company. "The Pink Lady" shows now playing over here will be reassorted and sent different ways.

Many changes are being made in the companies by Klaw & Erlanger. Frank Daniels, with the lot picked for a London showing (playing Newark this week), is expected to withdraw tomorrow night.

Frank Lalor, with the original company, replaces Daniels with the other company and goes into Boston with it next week, where it is expected to run indefinitely.

Hazel Dawn, another Amsterdam theatre principal, will also be switched to the Boston company. Both she and Lalor are now slated for the European trip.

The principals with the newly formed company will be transferred to the New York organization and an invasion of Chicago made.

Forrest Whelan is the juvenile of the new company, joining at Newark this week.

XMAS LAY OFFS.

"Overnight" will finish its Chicago run this Saturday night. The show will lay off until Christmas, when it will reopen at Milwaukee.

"Cy Whitaker's Place" a rural show produced about two weeks ago by A. G. Delamater, will close in Providence Dec. 9. After Christmas the show will continue on some New England time and then go into Boston for a run.

"Mother" closes in Dover, N. J. this week. The show will be put out again after the holidays.

"Forty Five Minutes from Broadway" closes in Rochester Dec. 16 and will lay off for a week.

"The Blue Mouse" will close in Tarrytown, N. Y., Dec. 9, for two weeks.

Of the big managers, William A. Brady is the first to sidetrack his road companies before Christmas. "The Boss," with Holbrook Blinn and Maude Fealy (the latter back at work after a severe illness) closed Saturday at St. Louis, but will take to the road again Sunday, Dec. 24, at New Orleans, and then go to California.

"A Gentleman Of Leisure," which journeyed out of town to open the new theatre at Fort Plain, N. Y., last week, will keep under cover until Christmas time, when it starts on the road.

Other Brady road companies are under instructions to shun the road until the end of the Yuletide season.

When the western company of "Mother," a William A. Brady organization, returns from its Pacific Coast trip, it will close its touring permanently, according to word sent out from the Brady booking department.

All of the time booked for the show in January and February has been cancelled.

Eduard Waidman's company, playing through New York state on the small one-night stands, closed Thanksgiving Day in Hornell, N. Y. The company was presenting "Dr. Jekyll and Mr. Hyde" and "The Devil."

"The County Sheriff," the O. E. Wee show that closed in the west a week ago, will reopen in Plainfield, N. J., Christmas Day. The show will tour the east until the end of the season.

McWaters & Bolton's "The Little Homestead" company is laying off this week at Mechanicsburg, Ohio.

The "Witching Hour," with John Mason, will wind up its season at Butler, Pa., this Saturday night.

"Salvation Nell" will finish up and pack back to New York from Milwaukee Dec. 18. The show has been doing pretty poor business so much so that some of the advance agents on the road nicknamed it "Starvation Nell" some weeks ago.

Place your ad. where it reaches.
In VARIETY.

LOEW AFTER OPPOSITION WITH BIG CAPACITY HOUSE

To Build One on the Upper East Side of New York, Seating Around 4,000. The Only Way, Says the Circuit Manager, Who Can't Solve the "Small Time" Problem.

Marcus Loew is going after "opposition" on the wholesale plan, to drive competition away. A new "small time" theatre is being projected by the Loew Circuit. It will be located on the East Side of New York, between 59th and 110th streets. Almost anyone will (and not so shrewdly either), guess the new Loew theatre will be located in the Yorkville section, around 86th street.

The theatre is to be a mammoth, seating nearly 4,000. The large capacity is wanted to "clean up" the neighborhood. Opposed to Loew's present Yorkville stand is I. Fluegelman's 86th Street theatre, much larger than the Yorkville which seats but a little over 1,200.

When asked this week by a VARIETY representative how he reconciled his oft quoted statements of too much theatre-building going on with the latest proposed venture of his own, Mr. Loew replied he considered the proposition of erecting the large house unbusinesslike in the face of conditions, but had decided it was the only way to erase competition.

"Competition on the 'small time' is disastrous," said Mr. Loew. "Every house built means our bills must cost more, while the admission remains the same. We think the best way to make this business profitable is by houses of big capacity, that will swallow up all the trade in the neighborhood at our prices and with our shows."

The "small time" problem had him perplexed, admitted the Loew Circuit head. He can not see the outcome, and remarked it might require two years yet to straighten the tangle out.

Questioned whether the Loew houses intended raising its prices, Mr. Loew answered they would not. When asked how business had been holding up in the face of the depressing reports from all other theatrical enterprises, he replied business had not been any too healthy of late, although several theatres on the circuit were showing a very good profit, somewhat offset by losses in others.

The Greeley Sq., lately opened by Loew at Sixth avenue and 30th street was quite prosperous considering the front had not been finished off, due to a strike of the marble workers, said Mr. Loew. Another Loew theatre on Delancey street downtown will open about March 15.

Mr. Loew declined to comment upon present "small time" programs, or what he thought the evolution now going on in the way of shows would lead to. He reiterated that the "small time" business just now is a problem.

Unbiased news attracts readers.
That's what VARIETY prints.
VARIETY is the medium.
Use it—Others do.

IMPROVING INDIANAPOLIS.

Indianapolis, Dec. 6.

Argenbright, who runs the Family, a "pop" vaudeville house, is tearing the old place down and intends to rebuild a nicer theatre.

A vaudeville house for the colored population only is being constructed at 351 Indiana avenue. The plans provide for an up-to-date and attractive house. Chicago people will manage it.

PICKED UP "TURKEY MONEY."

Fred Curtis, formerly allied with the Family Department of the United Booking Office, picked up some "turkey money" the latter part of last week with a travelling vaudeville organization which played three stands, Torrington, Winsted and Great Barrington, at popular prices.

There was some delay in getting started, but with the help of a good friend, Curtis left town with seven acts. The Lord gave Curtis fine weather and good business was registered.

AGENT CHURCH VERY ILL.

Boston, Dec. 6.

Warren Church, the local booking agent, is seriously ill at his home in Winthrop with pneumonia. It is thought that he contracted the disease on his last trip through New England and New York. Mr. Church was taken ill in his office and was ordered home by a physician that was called.

51,000 PEOPLE PAID.

Boston, Dec. 6.

Loew's local house, the Orpheum, is better than a gold mine to the owner. The past week was the best in the existence of the house. A record was established when 51,000 paid admissions passed the doors. This is a wonderful figure when it is taken into consideration that the capacity of the house is only 1,900. Of course the holiday helped out.

SPLIT WITH THE SEASONS.

Henry and Walter Rosenberg will take possession of a plot of ground on Monmouth street, Red Bank, N. J., April 1, and propose to erect thereon a theatre to be ready for occupancy Aug. 1.

They intend to play legitimate attractions in the summer and vaudeville and pictures in the winter.

PANTAGES HOUSE REPORTED.

Kansas City, Dec. 6.

There is a strong report here that Frank P. Smith of this city will build a new \$600,000 vaudeville theatre for the Pantages Circuit.

UNITED IN ON "BLACKLIST."

Notwithstanding the refusal of United Booking Offices men to admit the agency had "blacklisted" the 86th Street theatre, the Family Department of the United this week furnished a list of acts on the "blacklist" to those in the agency who might study it for the purpose of not conflicting the "blacklisted" turns with the weekly bookings.

In the "blacklisting" of the Fluegelman Yorkville house, the United has joined hands with the Loew and Fox circuits, the latter having "blacklisted" sometime ago.

Notwithstanding the many "blacklists" against it, the 86th Street theatre is doing big business steadily, and is seemingly experiencing no trouble in securing sufficient acts to make up the shows offered there.

Exactly why the United should "blacklist" this "small timer" unless it is to display sympathy for Loew and Fox, is not apparent, nor will the United people make a statement regarding the stand taken. The "blacklist" by the Fam. Dept. may be aimed at the Shea & Shay office rather than the 86th Street house. The Shea & Shay agency, which is attending to the bookings for the independent small timers around, also books at Allentown, Pa., which is against Wilmer & Vincent in that city. Wilmer & Vincent are a "United" firm.

OPPOSITION!

Opposition! Anyway, when the trunks of Barber's Suffragettes, a vaudeville act, appeared at the stage door of the 86th Street theatre, it looked as though everything was cinched for their appearance.

Then another truck drove up. Before evening the trunks had been transferred to the Fulton theatre, Brooklyn. And there the act played.

-YORK PLEADS GUILTY.

In the Special Sessions Court Wednesday Phil York pleaded guilty to the charge against him of conducting an agency business without a license. The court released York under \$500 bail, awaiting sentence, pending the return by him within a week of \$105 obtained from F. J. La Fleur, of Hartford, Conn., who preferred the complaint with the Commissioner of Licenses.

BILL CHANGES HOUSES.

Tampa, Fla., Dec. 6.

The Interstate vaudeville bill, sent to Greeson's theatre for last week, refused to work the house on account of some misunderstanding between the performers and Manager Rausch.

The management of the Orpheum, though the repairs had not been completed on that theatre, offered his house to the bill in order that they would not lose a week. The offer was accepted and big business followed.

HARD-HEADED ITALIAN.

Carlos Caesaro, an Italian head juggler, now in the west, will shortly receive a New York showing, arranged by Paul Durand. His principal trick consists in catching heavy cannon balls on the top of his head.

SUNDAY ORDINANCE FOR J. C.

The managers of the picture and "pop" houses in Jersey City, which does not include either Union Hill or any portion of Hoboken, met last Friday and voted to submit Tuesday night of this week, an ordinance to the municipal authorities, asking permission to operate Sunday concerts.

It is not intended as an antagonistic movement in defiance of the law, but to subversively crave permission to present "sacred concerts."

The ordinance was introduced at the meeting of the Board of Aldermen Tuesday night by Alderman Power of the sixth district. All the managers submitted statements it was impossible to play to paying business under present conditions. The new ordinance provides that it shall be lawful to present on Sundays "theatrical exhibitions consisting of moving pictures, monologues and vocal and instrumental selections."

Under the rules of aldermanic procedure this ordinance will lie on the table until the next regular meeting, which will be held next Tuesday night.

NICE LITTLE POLICIES.

San Francisco, Dec. 6.

The Gaiety theatre has been leased by the Davis Brothers, the owners of the old Davis theatre on McAllister street, that housed the Kolb and Dill shows after the big quake.

The policies of the Gaiety are freak pictures and "Salome" dances.

GAVE SHOWS SUNDAY.

Sterling, Ill., Dec. 6.

For the first time in many years the theatres and moving pictures houses were open here last Sunday. The patronage was generous and no opposition was experienced from the local authorities.

NEW DE KALB, DEC. 18.

The De Kalb theatre, Brooklyn, will open Dec. 18, with vaudeville and pictures. Edna May Spooner will then start a long engagement at that house, playing a different sketch every week. The De Kalb is a Cunningham & Fluegelman theatre.

LOCAL COLORED HOUSE.

A theatre for colored folks in New York is proposed. The corporation formed to erect the building has Thomas Johnson, Harry Kraton, Fred. R. Moore and Lester Walton as officers. Mr. Johnson is the famous "Thomas," the outer-guard of A. L. Erlanger's sanctum; Mr. Kraton is of The Kratons, one of the leading colored turns on the variety stage; Messrs. Moore and Walton are connected with the New York Age.

The location selected is 138th street, in the centre of the uptown negro colony. It lies between Fifth and Lenox avenues. \$165,000 is the amount announced as the cost of the theatre.

NEW VICTORIA, B. C., THEATRE.

Victoria, B. C., Dec. 6.

Plans are being drawn for a new \$100,000 theatre building to be erected at Broughton and Blanchard streets by W. D. O'Rochford.

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY.

Somewhat peculiar, I thought upon hearing it, how Rose Stahl in "The Chorus Lady" happened to be booked for the Palace, London, and how Lillian Shaw materially assisted Miss Stahl to secure the engagement. Alfred Butt, manager of the Palace, was in New York while the Misses Stahl and Shaw were playing at the Union Square. (This was a few years ago.) Miss Shaw cordially invited Mr. Butt to drop in to see her. The Palace manager consented. He arrived a trifle early, just as Miss Stahl commenced her "Chorus Lady" sketch. Miss Shaw followed the sketch, but while she was in front of the drop, Mr. Butt was in Miss Stahl's dressing room, talking terms to her. He left the Union Square without seeing Miss Shaw, but with a contract from Miss Stahl to present the same sketch at his London hall, which, as everyone knows, was so successfully accomplished by the present star of "Maggie Pepper."

Julia Dean, in "Bought and Paid For," is the living truth of "Fine feathers make fine birds." As a telephone girl Miss Dean is a plain little body, but as the wife of millionaire Stafford, she blooms out as becomes the new station. And just because Miss Dean as Mrs. Stafford wears expensive clothes. Returning from the opera in a gorgeous gown of yellow brocade, Miss Dean changes to a lace negligee worn over a pink petticoat. In the third act, she had on a street gown that breathed money. Its color was touse, trimmed at the neck and sleeves with moleskin. A band of this fur reached from the knees to the floor.

Arnold Constable, Stern Bros. and the Schneider-Anderson Costume Co. are credited on the program for the costuming of "The Red Widow" Company. Not any of these firms did itself proud, excepting in the White Fete scene in the last act. There the entire company appears in white and gold, making a wonderful picture. The dressing of the chorus in the first and second acts was notable for its old-fashionedness. A group of the smaller girls wore one set of dresses that were pretty. These were of pink flowered chiffon. Gertie Vanderbilt was sweetly pretty in a blue and gold dress and a champagne colored one. Raymond Hitchcock wore an odd evening suit. The swallow coat was of black velvet, the broadcloth trousers having a band of the velvet on the side seam.

Dustin Farnum cured a young matinee idolater, so I am told, and did it unknowingly. The girl had seen Mr. Farnum in one of his plays, perhaps "The Littlest Rebel." He became her unknown hero, dreamed and gushed about. One morning while having breakfast in a hotel where her folks were stopping, lo and behold, who walked into the dining room but Mr. Farnum. A man at the table next to theirs called out, "I say, Dustin,

have breakfast with me, won't you?" "I think I shall," replied Mr. Farnum, as he occupied the empty chair, saying to the waiter who asked for his order, "Corn beef and cabbage." The young woman afterward remarked that corn beef and cabbage for breakfast would drag down any idol of hers.

Another case of the stage struck was handled differently by Paul McAllister. He has always been a great stock favorite in Harlem. At present Mr. McAllister is leading man of the Prospect theatre (Bronx) company. Between acts one evening last week, Mr. McAllister stepped before the footlights and made a little speech. He told the women they would confer a great favor upon him by refraining from sending any more endearing missives or souvenirs of remembrances. He had grown tired of throwing the trash out of the window, remarked Mr. McAllister, who is really strong enough in popularity up there to take this stand, something few stock men would feel they could afford to do, regardless of what they might privately think of all the "mash stuff" showered upon them.

Monday afternoon at the Colonial the blowing out of fuses caused a long wait on the Ida Fuller act. The girls in it should see that their under arms are properly dressed.

A new "Peaches" has been added to Wm. Courtleigh's sketch of that title. Her name is Edna Conroy, a pretty girl, resembling the last "Peaches." A very pretty hand embroidered frock is worn by Miss Conroy.

Belle Blanche never goes in for elaborate dressing, but the one frock worn is always of the finest material. This week at the Colonial Miss Blanche has a white crepe de chine dress cut ankle length. The overskirt is cut on a square in front revealing three flounces of the sheerest lace. A side sash of pale blue finishes this pretty frock.

William Courtleigh is running Billy Gould a close race as to leading women.

The young woman of the Harvey and Devora Trio (Colonial), dresses very neatly, first in a brown cloth suit, then a short dancing frock of cream lace and pale blue satin. The last change is a black and white dancing dress.

"MUTT AND JEFF" ABROAD.

The English and American rights to "Mutt and Jeff" have been secured by Frank Tannehill, Jr., who wrote and produced the Bud Fisher cartoon play for Gus Hill.

Mr. Tannehill is going across the pond next month to arrange for the English presentation.

SHUBERTS BACK IN ST. PAULY

St. Paul, Dec. 6.

It is quite likely the Shuberts will retake the Shubert theatre here and place legitimate attractions upon the Eastern Burlesque Wheel shows leaving. This looks like a deal to unangle the skein woven through the owners of the house bringing ejectment proceedings against the present management (subleasing from the Shuberts), on the ground the original occupants agreed to play only first-class attractions.

Jack N. Cook, the manager who put over the burlesque deal, retired Saturday night; A. G. Bainbridge, manager of the Shubert, Minneapolis, took hold. Frank Priest, treasurer, will be promoted to resident manager.

Charles Bird, Shuberts' general manager, came on here and talked it over with Geo. Bens & Son, the theatre's owners. Mr. Bird would not say what plans the Shuberts had for the theatre upon vacation by the Eastern Wheel. Jake Shubert is shortly expected here, when an announcement will probably be made.

\$5,000 FOR SERVICES.

Suit was filed last week in the City Court by Joseph Sapinsky, attorney, in behalf of Max Plohn, theatrical manager, against Gus Hill, Rud K. Hynicka and the Columbia Amusement Co. for \$5,000 for service rendered in the latter securing a leasehold on the site in Louisville, where the present Gayety (Eastern Burlesque Wheel house) was built.

Plohn claims he worked diligently in behalf of the defendants, obtaining the property, and that he conducted all negotiations up to the time Messrs. Hill and Hynicka consummated the deal.

Plohn says he has letters from both Hill and Hynicka to substantiate his claims.

OFFERING HOUSE TO WHEELS.

A. E. Stuffer, manager of the Grand Opera House, Columbus, is in New York, endeavoring to lease his theatre to either the Eastern or Western Wheel burlesque people, so far without success. The house was used for burlesque once, but was anything but a brilliant success in Columbus. It is now being conducted as a "pop" vaudeville house.

"THE TEST" FOR S. & H. TIME.

Stair & Havlin are reported as planning to send out "The Test" over their time. This is the piece in which Blanche Walsh formerly starred.

Eugenia Blair, who has starred in various productions, has been engaged by Stair & Havlin for the leading role in "The Test." The show is listed to start right out after the holidays.

BRITT EAST FOR MONOLOG.

San Francisco, Dec. 6.

Jimmie Britt, the California favorite and pride of the Olympic Club, left Dec. 1 for New York. His trip east is for the purpose of securing a new breezy monolog, to be written by Wilson Mizner and Paul Armstrong. Pat Casey will evidently handle his bookings.

SOUTH CHICAGO IS OUT.

Chicago, Dec. 6.

It looks as though the Calumet in South Chicago is a fliv for the Western Burlesque Wheel. The house was lately tacked onto the circuit to replace Wheeling on the list. The route ran Empire, Star, Calumet.

Zallah's Own Show has arranged to play Youngstown and Akron for the Calumet week; Billy Watson's "Beef Trust" will appear at a Stair & Havlin house, week Dec. 17 (its Calumet date), and Pat White's show drops into Wheeling for next week.

No restriction has been placed on the Empire shows during the week's layoff between the Star and the next stand, Cleveland, through the dropping of the Calumet.

It is understood that, when the Miners open their new house in Newark, N. J., that it will take care of the "extra week" with another shifting of the Empire route.

WESTERN WHEEL IN ON REBATE.

Chicago, Dec. 6.

The Western Burlesque Wheel has been drawn into the federal investigation of rebates by railroads to burlesque managers.

A few Western Wheel men have been here. Prominent among them was John H. Whalen, who produced some books to be inspected by the Grand Jury.

The investigation commenced with the Eastern Wheel. Its result may not be known for some time.

ROUTING "MANHATTAN FOLLIES"

The "Manhattan Follies of 1913" is a new burlesque show in rehearsal and a route is being mapped. George Fullerstein is the producer; Joseph Mulloy, musical director.

The lyrics and music written by Herbert S. Frank and Besnon Van Ruchuh.

GETTING IT RIGHT.

Lyda Carlise, of "The Spring Maid" company enroute, wishes it understood that she is the one who started proceedings for divorce against Billy Inman, action being instituted in New York through her attorney, Herman L. Roth.

NUMBERS FOR "GINGER GIRLS."

Hurtig & Seamon's "Ginger Girls" had a new look last Saturday afternoon, at the Olympic, New York, when nine new numbers, staged for the show by Dan Dody, were inserted for the first time.

About five of the former principals of the burlesque version of "The Futurity Winner" were replaced by others. Along with the changes went a great deal of the dialog, which was frequently in use to tell the story of the play.

LOUIE DACRE MARRIES.

Cincinnati, Dec. 6.

Louie Dacre and W. J. McIntyre, of "The Follies of the Day," were married last week.

John Cort will produce in the spring a new four-act farce by Frederic Chapin, entitled "C. O. D."

London, Nov. 29.

Charles Hawtrey is to produce a fairy play at the Savoy, Christmas. It is called "Where the Rainbow Ends." Another fairy play fixed for production in December at the Aldwych is a Viennese product called "The Golden Land of Fairy Tales." Elise Craven and Mary Glynn, London's two greatest child actresses are engaged. After the Hawtrey season the Savoy will revert to Mr. Stoll, who will probably exploit Ellen Terry & Albert Chevalier there.

It is announced that Lilly Elsie will return to Daly's when the honeymoon is over.

Sunday saw Hammerstein's first venture with popular concerts. By the law on this side there is no charge of admission, but the privilege of sitting down must be paid for.

Oswald Stoll secured first rights on the motion pictures taken during Capt. Scott's dash to the South Pole. They were shown last week at the Coliseum, and several other of Mr. Stoll's halls. They are the best polar pictures ever seen.

Ellenor Perry, a young Chicago girl who has been studying in Paris and Munich, will be given the part of Eurydice in "Orpheus" at His Majesty's theatre, when Sir Herbert Tree produces the new version of Offenbach's great musical piece. She is a pretty young woman, and is said to have a beautiful voice.

Paul Bordon the "inebriated wire-walker" has done so well at the Empire, Leicester Square, that he will stay in this country two years.

The run of "Romeo and Juliet" at the New theatre comes to an end this week. Immediately after Fred Terry and Julia Neilson will revive "Sweet Nell of Old Drury."

To the great surprise of everybody in vaudeville the Schwartz Brothers failed in their efforts to get an injunction against the promoters of "Early Morning Reflections." Morally there can be no doubt that they were entitled to what they sought, but the law demands that the plaintiff in such cases shall prove his case. Proof is difficult to obtain in these cases, apart from the resemblance between the two acts. To my mind that was made out abundantly, but what seemed to weigh with the Judge was that "Mirror Acts" somewhat on similar lines had been done before in several productions in London. Schwartz Bros. claimed that they were entitled to copyright because of the new excuse for the introduction of the broken mirror, but the Judge apparently believed that the idea was public property. This will not greatly affect the Schwartz Brothers, as there are three companies out with it at the present time, and they are all pretty well booked. This seems to be a matter which the International League of Artists might well take up. The case so far as it has gone has been conducted on behalf of the Schwartz Brothers by the International

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.

(BAYARD)

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

al Artist Loge. I think it is up to the V. A. F., the French Society, and the White Rats to support the I. A. L. in an appeal from the decision, so that this question of copying may be tested finally. After this last verdict, the door is left wide open to any brain-thief who likes to come along and help himself to the best that is going.

Tittell Brune, who for some reason or another is still being kept out of the West End, has acquired the rights of a new play by W. H. Roberts, called "Dwellers in Glasshouses." It will be produced this week at Eastbourne.

Jimmy Glover has entered into an arrangement to go on tour with his band, at the conclusion of the Drury Lane Pantomime season.

Pasquariello is the name of a Neapolitan Serenader who opened at the Hippodrome Monday. He is advertised as the Caruso of the variety stage. Those who went to the Moss house expecting to see an elegant young man with a silvery voice must have had something of a shock. Pasquariello is short, stout, and by no means silvery-toned. His voice is more of a baritone and his range is short, but he has a certain sweetness in his vocalism, and I have no doubt is a very clever artiste. Unfortunately for me, however, I have something less than a rudimentary knowledge of the lingo and Pasquariello's comic numbers were lost on me. The program gives a repertoire of nineteen numbers and supplies the information that Pasquariello who "sings only in the Neapolitan dialect, is unique in the world in his own particular style." He sang four numbers at the opening, and was well applauded, doubtless chiefly by the visitors from Soho (the Italian-French quarter of London). If the Italian colony in London is big enough, Pasquariello can influence business for some time. As far as the English people are concerned, Pasquariello doesn't matter much.

Oscar Hammerstein is a grim humorist as several people in London are finding out. A man who used to be manager of a West End music-hall went into the theatre furnishing business some time ago. He tendered for the seating of the Hammerstein Opera House and got the job. When the place was about to open he thought he would call upon Mr. Hammerstein to get his opinion of the work. Hammerstein looked over the job, then cast his eyes on the ceiling, reflecting a moment, and said, "Yes, it looks alright, but I have booked my berth to New York, in case of accidents."

The story of the attempt to blackmail Maggie Teyte has been well circulated in the London papers. It may not be generally known on your side that Maggie Teyte is a sister of J. W. Tate, who will be remembered as "That Man" at the piano with Clarice Mayne. Jimmy Tate was connected with Grand Opera long before his sister went into its ranks. One of his first professional positions of any consequence was that of musical director of the Carl Rosa Opera Company.

David Devant, the conjurer and illusionist, has just produced a new mystery called "The Window of the Haunted House." In the centre of the stage surrounded by white gauze walls is a window frame set in imitation brickwork. It stands on wooden trestles, beneath which there is a clear space of some three or four feet. Two members of the audience are allowed on the stage while the illusion is being performed, and they are permitted to wander about at will anywhere outside the gauze walls. First, however, Devant conducts the committee from the audience within the walls, allows them to examine the window frame, opens the windows wide so that the audience may see through the very thin structure. Then the ghosts begin to materialize. Lights appear at the window, and forms of various people appear distinctly. A little tragedy is enacted, and finally the house is seen on fire. Apparently from nowhere come two firemen, and when the window bursts open, smoke emerges. One fireman is seen playing the water on the flames, and the other is rescuing a woman. The fire dies down, the window is closed, and when the committee examines the window frame they find it quite bereft of life. It is one of the most mystifying things Devant has put on, and is giving the experts something to talk about. I believe it is Devant's intention to tour this mystery in vaudeville.

Muriel George, for some time with "The Follies" has been secured for the "Night Birds" at the Lyric.

Nona Malli who made her first appearance at the Alhambra last week arrived with a considerable reputation, but it has not been sustained. She is by no means unprepossessing; in fact, there is quite a certain charm about her appearance. She has a good voice, but it is of the concert brand, and not suited for vaudeville. She sang three American numbers, finishing with "Alexander's Rag-Time Band," but none got over. She needs coaching in delivery and style. She also lacks the glinger that is so essential to successful vaudeville endeavors. At best the Alhambra was

the wrong place in which to make her debut.

"The Glad Eye" has settled down into a certain success. It is the solitary play of recent production which has created anything like a real following.

HERE'S BILLY GOULD

BY WILLIAM GOULD.

Chicago, Dec. 4.
Nate Leipsig says the plural of germs is Germans.

Met Brice and King last week (kiss and make-up number).

Jules Von Tilzer promises to say something funny the next time we meet.

Sophie Tucker works three hours a day on the stage of the La Salle. The other twenty-one hours are devoted to poker.

There are quite a bunch of English artists on the Orpheum Circuit.

Met Morris Gest in St. Louis and he said: "Tell Wilson Misner that what he said about St. Louis goes—only more so."

Lew Fields has a lot of millionaires in his company. At least they dress and talk that way.

(Wife, to eminent pianist who has been entertaining a lot of musical highbrows, after the guests have departed). "Now, dear, that our guests have gone, play some ragtime and let us enjoy ourselves." (True, too.)

Once upon a time an actor played in St. Louis, and they named a cigar after him. Now they will not allow the actor to play St. Louis.

My old S. F. friend Melville Stols tried to put one over on the St. Louis press and public last week, and nearly succeeded. Mel engaged twenty men and boys to form a line Tuesday night at 11 p. m., apparently to buy seats for Gertrude Hoffmann's opening. It was snowing and blowing something awful, when one of the boys in the line said to a newspaper man: "That gink that hired us at a dollar a head is inside warming himself while we are doing this outside chorus stuff." That settled the scheme.

R. M. DAVIS' FAMILY TROUBLES.

Chicago, Dec. 6.

Mrs. Richard Harding Davis, wife of the novelist, is making this city her residence, with a view, it is said, of securing a divorce.

She is living with her mother, Mrs. John M. Clark, who resides at 67 East Cedar street, and refuses to be a party to the discussion of her alleged marital troubles or her plans for their adjustment. The couple have been separated about a year, several months of which time Mrs. Davis has been living here. Her marriage to the writer occurred in 1889.

Anything to advertise?—See VARIETY.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

New York City, Dec. 4.

Editor VARIETY.

Will you kindly make a correction regarding the name of Geo. Dellet to the name of Max Welly?

I am the one who is assisting Miss Kellermann in her aerial dance.

In reviewing the Winter Garden show, you mentioned Geo. Dellet instead of myself.

Max Welly.

New York, Dec. 4.

Editor VARIETY.

Replying to the article in your last issue, in which James Leonard claims J. Albert Hall (who is now presenting "Kid" Hamlet along with the original cast, as seen recently at the Fifth Avenue theatre, with the exception of Mr. Leonard) has no right to the same, I wish to state as author of "Kid Hamlet" I have given the exclusive rights to Mr. Hall. Mr. Leonard has forfeited all rights and claims to it. Mr. Leonard is working. Why should he get peevish when those to whom he promised a season's work stand a chance of getting it?

James Horan.

St. Louis, Dec. 1.

Editor VARIETY:

I notice in this week's VARIETY an artist mentioned as playing the Court theatre, Newark, N. J., calling himself "Frank Whitman." As I have been in vaudeville for twenty-two years under this name (which is my own) I do not recognize the right of any performer to use it and thereby trade upon my reputation.

Up to the present season there has never been another "Frank Whitman" in vaudeville, and therefore, even if this is his rightful name, I think in justice, and to avoid any unpleasant confusion that may arise, it would not be asking too much of the said artist to request his assuming another Christian name.

Frank Whitman,
"The Dancing Violinist."

St. Louis, Dec. 1.

Editor VARIETY:

It has come to the notice of Lodge No. 5 T. M. A. (St. Louis) that a certain party is advertising he has fitted up club rooms to be known as headquarters of the White Rats, A. A. A. and T. M. A. in St. Louis. That is absolutely false and misleading as the only T. M. A. Club rooms and headquarters are located in the lodge rooms of said order at 16 South 6th street, over the Gem theatre.

Lee Springer.

Recording Secretary pro tem.
(Seal)

Philadelphia, Nov. 24.

Editor VARIETY:

I read in VARIETY where I am

accused of switching time. Such is not the case, as I am playing any time I can get. I never had a route over the United time of over ten weeks. I have played all the time up to date that I have with them. The shifts of dates you speak of were houses not open, or those that had stock in them. The only time I have ahead on the United is Jan. 1 at Wilkesbarre and Feb. 19 at Norfolk, Va.

So you see I can not let my act lay idle, and am filling in the time where I can. So there is no flop on my part. If the United gives me time I will play it.

Sam J. Curtis.

OBITUARY

The father of George White died Oct. 20 at San Francisco. Mr. White is in Paris.

Thomas L. Williams, of the Belasco theatre stage forces, aged about 55 years, died Nov. 15 at his home in New York of Bright's disease. Four children survive. Williams, who was a member of the New York union of Theatrical Employees, became well known as the maker of sand-bags, brown cloths and awnings for all theatres.

New Orleans, Dec. 6.

Rose Darling, a chorister with the southern "Mutt and Jeff" company, died at the Touro Infirmary, Saturday, following an operation for appendicitis. Miss Darling was taken ill in Mississippi and was brought to the infirmary on the day the company opened at the Crescent here. The deceased was thirty years old. The body was taken to Cleveland, where her family reside, for interment.

Chas. G. Carrolton (Carrolton and Van) died at his home in Los Angeles, Nov. 2. Though ill for two years, death was unexpected. The widow is residing at 1037 South Olive street, Los Angeles.

Doris Vivian Cohan, the eight-year-old daughter of Gus Cohan and Kate Watson (Cohan), died in Chicago, Dec. 3, following an operation for appendicitis.

George Sanger, an English showman, who sold his circus to P. T. Barnum in 1874, was murdered on his farm at Finchley (London), last month, when an employe killed him with a hatchet. Sanger, known as "Lord" George Sanger, was 85 years of age.

Westrop Saunders, stage manager for Blanche Bates in "Nobody's Widow," and more recently on the business staff of David Belasco, died Nov. 29, in Philadelphia, after a short illness.

PARIS

BY EDWARD G. KENDREW

Paris, Nov. 29.

During the recent earthquake in Germany, the shock was distinctly felt at Zurich, Switzerland. At the Corso theatre, in that city, when the shock arrived, the audience at once rushed out of the theatre. The performances were resumed the next evening.

Mlle. Marlac has left the Paris Olympia revue, to commence rehearsals of the revue at the Theatre Rejane. Nina Myral is admirably replacing Mlle. Marlac. Likewise Morton has left the Olympia to rehearse for the revue at the Folies Bergere. His parts are being taken by Bourtons.

The Six Stewarts, said to be an American troupe of dancers, are appearing on the floor at the Bal Tabarin, Paris.

Lina Cavalleri, accompanied by her attorney, appeared in the Paris divorce court Nov. 23, in connection with the proceedings brought against her husband, Robert Chanler. The defendant did not appear, and the divorce proceedings were ordered by the court to proceed. In French law an action for divorce cannot be taken up until the two parties have appeared privately before a judge, whose duty it is to endeavor to reconcile husband and wife. It was for this purpose, in compliance with the legal formality, that Lina Cavalleri attended the Paris courts.

Mlle. Yvonne Yma, who played in a recent revue at the Moulin Rouge, having had some angry words with her manager, Jean Fabert, smashed the telephone as a striking argument in the discussion. Condemned to pay \$38 damages at the Police court, she appealed, and a new judgment has just been given reducing the amount to \$34.

A special performance is to be given at the Opera, Paris, Dec. 19, by the Aero Club, to raise funds for a monument to victims of the air—the heroes who have been killed while experimenting with flying machines.

"La Revue des X.," by several unnamed authors, produced at the Bouffes Parisiens by Cora Laparcerie, Nov. 24, met with a good reception, but does not compare with the Olympia show.

Sarah Bernhardt indignantly denies the story she is about to marry M. Tellegen, a young actor in her company.

It is reported M. Brouette is relinquishing the Scala, Brussels, where he has been director for some years, to assume the management of another enterprise. He was at one time manager of the Moulin Rouge, Paris, and sold out at a handsome profit to the

now dissolved English company. The Moulin Rouge has been on the decline for some time. Its former reputation is fast disappearing.

The Casino de Paris has likewise seen better days, being one of the most fashionable music halls in Paris fifteen years ago. As foreshadowed this establishment has again failed, and closed suddenly. When the performers arrived Saturday night as usual, they found the doors shut, with the word "Relache" (temporarily closed) in large letters posted over the billboards. Several artists are now inquiring after their salaries.

It is reported that foreign artists now appearing in Portugal have to pay 10 per cent. of their salaries to the Government, as a sort of poll-tax on foreigners.

The films of different phases of the Italo-Turkish war, secured by some enterprising operators, have been seized by the authorities. It is stated there are no authentic pictures to be had at present on the subject, although some manufacturers are offering large sums for them.

The most interesting item of news from this side of the Atlantic this week, so far as those interested in American vaudeville is concerned, is the announcement by the French Society of Authors and Composers that they are about to organize a systematic campaign in the United States for the protection of their members. This may and probably will prove of immense importance to both artists and proprietors on your side.

FRANCES STAR MAKES GOOD.

Chicago, Dec. 6.

Frances Starr opened at the Blackstone last Monday night in David Belasco's production of Edward Locke's new play, "The Case of Becky," and appears to have made a favorable impression.

The piece is generally conceded to possess strength and interest, and the star is credited with being equal to the effective and satisfactory interpretation of the leading part. Characteristic of the author, the play has a short cast that is limited to seven people. Besides Miss Starr, there are Albert Bruning, Harry C. Browne, Hugh Dillman, Charles Dalton, John P. Brown and Mary Lawton.

CHICAGO TAKES TO "SNOBS."

Chicago, Dec. 6.

Frank McIntyre is credited with having scored last Monday night at the Illinois Theatre in Bronson Howard's "Snobs."

The attendance was most encouraging and the reception an enthusiastic one.

Leading honors are divided between the star and Myrtle Tannehill.

Get something to say?
Use VARIETY.

STOCK

LOUIS LEON HALL CLOSES.

Louis Leon Hall threw up the sponge at the Amphion, Brooklyn, Saturday night, the blow-up coming after Hall had made a denial his company was to close its engagement within the near future.

An argument with the house management forced Hall to show his cards and without sufficient collateral to pay salaries overdue, the company quit after the Saturday night show of "Salomy Jane." Hall is said to be a heavy loser on his Amphion stay.

Corse Payton, after a few days' visit at his old home town, Centerville, Iowa, where he was accorded big honors for putting the town on the map, returned the first of the week. He did not gloat over Hall's withdrawal from his own bailiwick, but went into seclusion to prepare a new speech for the Lee Avenue patrons who have missed his little heart-to-heart talks.

Corse expects to make a few announcements in a few days that may startle the most staid Broadway denizen.

Lowell, Dec. 6.

Donald Meek, who has been running stock here at Hathaway's for about four months, closed up shop last Saturday.

Elmira, N. Y., Dec. 6.

Announcement has been made that the Stanford-Weston Players will end their stay at the Mozart theatre here Dec. 15.

The Orpheum Stock Company in Cincinnati will close this Saturday night. The company has been running for about five weeks and will continue after the holidays with almost an entirely new cast.

The Forepaugh Stock Company, now playing at the Broad Street theatre, Trenton, will close Dec. 18.

A CHANGE IN PLAYERS.

Spokane, Dec. 6.

With the departure of the Lawrence Players from the American comes the opening of the Shirley Players under the direction of Harold Holland.

The opening bill Sunday night was "The Lion and the Mouse."

Adelaide Laird, Mabel Daulton, Pauline Sain and Daniel Edson, with the original company, are of the new organization.

POLI'S LAST STOCK TURNS.

Wilkes-Barre, Dec. 6.

With "Pierre Of The Plains" as the closing bill, the Poli stock company will disband here Dec. 23, the former policy of vaudeville being restored.

CLOSED BY DISAGREEMENT.

Owing to some disagreement with the theatre management, Gus Forbes and his company have closed their engagement at Fort Williams, Ont. The Forbes company was at Stamford all last summer.

GOOD COMPANY DRAWS.

The Cleveland (O.) Theatre Stock Co. has been doing big things lately, with business tremendous.

The company, early in the season, tried out the 10-20-30 scheme with a rather cheap group of players, but a few weeks ago the cast was changed, with prices raised to the 50-cent scale. Then, it is said, an increase in the profits has varied between \$400 and \$800.

The new stock theatre at 57th street and Euclid avenue is expected to open either Christmas or New Year's. A company is being organized.

The Majestic Theatre Stock Co. Mount Vernon, N. Y., is beating everything in sight (in the stock line) for business lately. The house with 50-cent prices is cleaning up on an average of about \$1,000 a week.

GOING TO WEST INDIES.

Olive West and Gerald Daly, prominent dramatic people, have been signed for the W. S. Harkins stock company which opens Christmas Day at Halifax.

Harkins is in New York rounding up his Thespians and expects to wind up the season with a trip to the West Indies after the yearly Canadian invasion.

CONCLUDED TO STOP.

Holyoke, Mass., Dec. 6.

T. F. Murray, who has been managing the Empire stock company, decided that business conditions were not conducive to the best interests of himself and company and terminated his stay Dec. 2.

GLASER'S COMBINATION STOCK.

Vaughan Glaser, who is in New York, is personally organizing a company for "combination stock," and expects to start his show off Christmas week, running through until next September.

Fay Courteney (Mrs. Glaser), who is now at Atlantic City, resling, will open with the Glaser company.

GOING INTO SPRINGFIELD.

Cincinnati, Dec. 6.

The Devere stock company is moving from the Lyceum here to Gus Sun's remodelled house in Springfield, Ohio.

TRYING SMALL CAST.

Chicago, Dec. 6.

Stanley & Heth are preparing to organize a tabloid stock company for Anderson, Ind.

ONLY CHANGING PEOPLE.

Walter Woods, who manages the stock company at the Olympic, Cincinnati, was in New York this week securing new people for his organization.

He has arranged for the company to continue right along, changes being made in its personnel as he saw fit.

PROCTOR'S IN STOCK.

Elizabeth, N. J., Dec. 6.

F. F. Proctor, who has been playing "pop" vaudeville at his Elizabeth house, announces a change of policy is contemplated and that in a short time, a permanent stock company will be installed.

A full company was signed by Proctor in New York this week and rehearsals will start at once.

As stock hasn't been played here of late, the new organization is expected to prove a winner. Time will tell.

HAD TO PLAY.

Irene Timmins, leading lady of the Prospect theatre, Bronx, had the alternative of playing the principal feminine role in "Three Weeks" the current week or withdrawing from the company. She had strongly objected to playing the piece, believing it was not quite "decent," but when confronted with the proposition of playing what was handed her or relinquishing the position, she receded from her stand.

ADDS SECOND HOUSE.

Chicago, Dec. 6.

Robert Pottinger, manager of the Mable stock theatre on the North Side in this city, has leased the Grand theatre on Archer avenue and will open a permanent stock company there Christmas day.

SHERMAN COMPANY MOVES.

Chicago, Dec. 6.

Robert Sherman has moved his stock company from Ottawa, Ill., to Joliet.

CANADIAN COMPANY.

Chicago, Dec. 6.

Ben Ross is here recruiting a stock company to play alternately between Fort William and Port Arthur, Ontario, Canada. The organization opens Christmas eve at the Carona theatre, Fort William.

SPLITTING POLICY.

Chicago, Dec. 6.

The new Evanston theatre will shortly be subjected to a change of policy that will consist of splitting its "time" evenly between vaudeville from the offices of the Western Vaudeville Managers' Association, and traveling attractions that are to be booked by James Wingfield, of the Associated Theatres, of the Middle-west. The first three days of each week will be taken up with road shows of the \$1.50 class, and the remaining three days will be devoted to variety. There will be no Sunday shows of either description. The proposed change of policy is to go into effect on or about Dec. 18.

Alice Neilson, lately returned to the Boston Opera Company, will remain with that company for several weeks, after which she will arrange for a concert tour through the country.

Leon Rice, the New York tenor, will make a tour of the larger eastern cities later in the season.

Mrs. Curtis Burnley will give a series of three recitals, beginning Dec. 15, at the Hotel Plaza.

Horatio Parker will conduct "Judas Macabre" at New Haven, Dec. 14. Among the soloists will be Caroline Hudson, Paul Alt-house, Christine Miller and Frederic Martin.

VARIETY is read all through.
Its ads. are a feature of it.

LYCEUM

AMERICAN GIRLS ABROAD.

Two American girls are making good abroad with their voices, Edna de Lima, the lyric soprano at the Hopo Hofoper, Vienna, and Felice Lyne, the Kansas City soprano, at Hammerstein's London Opera House. Both singers have achieved greatness, Miss Lyne in particular winning much praise from both the London press and public.

Miss Lyne was last seen in New York in "Hans, the Flute Player."

MAY TRY OPERA.

Following VARIETY's story that Liebler & Co. may let loose after their present year's lease of the Century theatre expires comes another that there is a chance of the proprietors of the former New Theatre installing grand opera there, i. e., a company which will devote its entire time to opera comique.

There will be no change until next season and perhaps not then. If the opera policy is adopted it will mean the opening of the Century as an opera house for works of a more intimate kind than those presented at the Metropolitan Opera House.

"SHERRY" MUST MOVE.

Boston, Dec. 6.

Early this week efforts were being made to prolong the engagement at the Tremont of "Madame Sherry," which closes Saturday night. Another attraction had been booked in and could not be switched.

The "Sherry" piece played to about \$3,500 Thanksgiving Day, and nearly \$3,200 last Saturday. The show lays off for two weeks, and then plays a number of the bigger towns never visited, such as Baltimore, Washington, Cincinnati, etc., which had been reserved for the big company.

Gertrude Wood, the North Carolina contralto, will appear in New York Dec. 14, at the Waldor-Astoria.

Daniel Mayer, a London manager, has died an \$8,000 suit for alleged breach of contract against Pepito Arriol, the Spanish boy pianist. Mayer claiming to have a ten per cent. interest in all the boy's performances in the United States and Canada.

Vladimir de Pachmann, after an appearance at the Metropolitan Opera House, has gone on a long tour which will extend to the Pacific Coast. He opens his coast tour at Vancouver, New Year's Day.

Gertrude Rennyson, American soprano, has been engaged to sing in Liszt's oratorio, "St. Elizabeth," when it is produced at Carnegie Hall by the MacDowell Chorus.

Efrem Zimbalist, violinist, is scheduled for another New York appearance, being due for an appearance with the Russian Symphony Orchestra, Dec. 14, with Modest Altschuler conducting.

Edwin Arthur Kraft, a Cleveland organist, is touring the west.

Joseph Lhevinne, Russian pianist, inaugurates his American tour under Loudon Charlton's management with the New York Philharmonic in this city, Jan. 4.

Mrs. Nettie Bangs Skilton, pianist, died recently at her home in Chicago.

Florida Langendorff, who comes to the United States in January for her third American tour, has been engaged to sing the leading German roles at Covent Garden during December. Her six weeks' tour of the Pacific Coast starts April 1.

The Theodore Thomas Orchestra will give a single New York concert in Carnegie Hall Dec. 13. This will be the first time the organization has appeared here with Frederick Stock as the conductor.

Dr. Ludwig Wallner, who has been appearing in the west in vaudeville with Grand Rex, accompanied a summer tour of the song recital in New York at Carnegie Hall, afternoon, Dec. 13.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Chas. Klass, Hammerstein's.
Dooie and McCool, Fifth Avenue.
Mella Mars, Winter Garden.
The Davenport, Orpheum.

Ida Fuller and Co.
"If" (Spectacular).
15 Mins.; Full Stage.
Colonial.

Without a program anyone who had seen enough of Ida Fuller or her sister, Loie, in the past few years on this and the other side would recognize this as a Fuller production. As before, the feature is lighting effects, worked splendidly and with good results. But it must be said that dancing five girls around the stage with that reliable Fuller skip is bound to become tiresome at the end of a few moments. The first scene displays much soft material, fanned by an artificial breeze coming from underneath the stage. The fans are much too noisy. More brassy music should be used during this number. All the girls get in on the breeze effect. "Niagara Falls" is next shown by the aid of a film thrown on the back drop. The girls are dressed very light to be fooling around in that spray, but the effect is pleasing. After a surf scene, the young women do a rough dance in what is meant to be the infernal regions. Here again the lighting saves the day. Miss Fuller is in the centre of all numbers. The act did fairly well, closing the show at the Colonial.

Jess.

Andrew Robson and Co. (7).
"The Denunciation" (Dramatic).
23 Mins.; Full Stage.
Majestic, Chicago.

"The Denunciation," an excerpt from the Alexander Dumas drama, "The Royal Box," comes into vaudeville with all the essential embellishments of a first class romantic playlet. After carefully and excellently bringing the theme to a well timed crisis, the Andrew Robson players unfortunately have to let it drop back to earth with a sickening thud through the absence of a good finale. From start to finish the audience followed the story with every interest until the close of the second and final scene, when they expected a surprise that was not forthcoming. It was Robson himself who brought the tension to its highest state and kept it there—for awhile, only to be forced to release it with a snap through lack of opportunity. The story is a good one, well told and plainly. The various parts are all well played, especially the one portrayed by Robson, a handsome leading man of the matinee idol type. He carried the piece as far as it went. Walter Hitchcock as the Prince of Wales is bulky. He runs a dead heat with Robson. The valet, not programmed, looks the part and played quiet naturally. "The Denunciation" makes an early flash and closes under a cloud. A finish of a more dramatic nature and one as strong as the remainder of the playlet is needed to make it go.

Wynn.

Laura Guerite.
Songs.
15 Mins.; One.
Fifth Avenue.

The first handicap set upon Laura Guerite for her entrance from "Broadway" to vaudeville was her billing. It reads, "Jesse L. Lasky presents Laura Guerite, the most beautifully formed and smartest gowned woman on the American stage, assisted by George F. Moore, in a bright musical skit." That matter was displayed, one and one-half inches deep, on the program. It described what would have been a big vaudeville act, if Laura Guerite could break even on it. But she couldn't, didn't and can't—for vaudeville. Miss Guerite does dress well, though after looking over her third costume (the last worn) no mere man would ever allude to her as "the smartest gowned woman on the American stage, nor yet on the vaudeville stage—not by a long shot, for although the women and the dressmakers and Miss Guerite herself may claim that last gown is striking and ingenious, the mere man would yet come back by remarking it was simply a fright of a dress affair. Her other two dresses were "creations," though each featured a fringe of beads, and each was calculated to show as much of Miss Guerite's back, as each did. Nothing, however, could hide Laura's dimple in the right cheek. Besides the beaded fringes and Mr. Moore, that dimple was the big moment of the turn. If it is necessary for Miss Guerite to smile in order to set the dimple at work, she never can become an emotional actress. Just off-hand, without going into details, one would say that in venturing into vaudeville, Miss Guerite's largest error was in the selection of "rag" songs as the medium. In a parlor she could put over a "rag," bringing enough enthusiasm to make the people upstairs complain to the janitor; but the noise Laura caused at the Fifth Avenue, Monday evening, wouldn't have changed one air current if her friends had remained away. From an upper box, Miss Guerite's friendly collection could be located after the first song. Four sat in a lower stage box, three in the first row, two in the second, five in the third, and it did seem as though one smoker preferred the first balcony. The final number, a duet between Miss Guerite and Mr. Moore (who had otherwise danced when he was not reading the dialog of a play to kill the waits) did get something, but not enough. Laura Guerite, on her name and clothes, may be sufficient to become an act in vaudeville, but not a headline one for the best houses. She sang "Hypnotized," which proved right off the reel "ragging" wasn't her regular business; "Don't Mention My Name," enough to disclose she didn't understand vaudeville delivery, and "Rum Tum," which was a great boost for Al Jolson's handling of this number at the Winter Garden. In reading the dialog, Mr. Moore repeated, "If he'll place a nickel in the slot, he'll give himself a weigh! Oh, I won't play this part," remarked Mr. Moore, as though the enormity of that line had just struck him. Them was some words of his, and he oughter stick to 'em. Sims.

Carlton.
Comedy Card Manipulator.
16 Mins.; One.
Hammerstein's.

Carlton comes into New York after a tour of the Orpheum Circuit. He is English and a standard act in his own country. The turn was reviewed under New Acts when Carlton played the Majestic, Chicago, but after opening at Hammerstein's, Monday, he had to change his material about so much the offering is practically new. Monday matinee he made capital out of the "dice box" around which Henry Clive has built an act. This he dropped after the first show. Then there was a quantity of talk which Griff had given to the New Yorkers. This also came out, or, at least, most of it. It made it rather tough hoeing for Carlton, who just about managed to get over in an early position (Tuesday evening, "No. 3") at the corner. Carlton is tall and angular. He wears tights, which gives him an odd appearance. Opening with card manipulating, he keeps up a steady run of talk, such as Griff used. "Isn't he marvellous!" "When the applause subsides," etc. For a finish, he does a burlesque hypnotic hit, getting a subject from the audience, planted, of course. The plant is a bully contortionist, and from this bit Carlton succeeded in getting some laughable comedy that just put him on the safe side. Carlton has several acts that he does, and from the number should be able to strike one suitable for America. His first appearance suggests lots of comedy to follow, and is quite the best thing of the present act. In Chicago, however (where Carlton scored strongly), they may have forgotten Griff, who hasn't appeared out there (Majestic) in three years. But at Hammerstein's they remembered the Griff act perfectly, and wherever Griff has appeared recently, if Carlton follows in, he had better hold aloof from any similar remarks. Monday matinee, Mr. Carlton continually and audibly referred to his position on the program ("No. 4"). His remarks could not be mistaken even by an uninitiated audience. Mr. Carlton knows whether "they do that stuff in England," and there is no more reason why it should be done over here. It doesn't sound well.

Dash.

The Parrofs.
Flying Rings.
9 Mins.; Full Stage.
Hammerstein's.

The Parrofs, although closing the show at Hammerstein's this week, were not at all unlucky. They follow a good comedy bill that does not tire and the audience was in no great hurry to leave when the last number was shoved out. A good share of the large house remained for the ring act. There is a corking "straight" man in it. His work on the rings is bulky. The comedian is also a good ring performer, but falls off some in the comedy. He has one or two new wrinkles that are funny, but he is not a natural comedian. Faster work would help. The act is strong enough to open the big bills. It doesn't appear quite big enough at present for the closing position.

Dash.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Betsey" (Grace La Rue) — Herald Square.

"The Ninety and Nine" (Melodrama).
26 Mins.; Full Stage (Special scenery).
Colonial.

When that so-called railroad train had reached Marlowe at the finale there was but one thing lacking to finish one of the funniest acts in vaudeville. The engine was puffing after its hard run and the entire company stood taking bows in front of the pasteboard loco. It was then they should have sung "Casey Jones." For this Tom Silverton, the drunk who could run an engine, had it all over historic Casey. This brave fellow chased his engine through a 100-mile area at a forest fire in less than three minutes. This attempt to shave a standard melodrama down to sketch time proved quite a failure at the Colonial. The gallery alone stood for the piece. The downstairs portion simply laughed, mildly at first, but as the plot grew deeper, louder. "The Ninety and Nine" was a good play in its day, but cannot interest the Colonial audience. There are some "small time" theatres around New York that could use this act.

Jess.

Raymond and McNeil.
Singing, Dancing and Talking.
15 Mins.; One.
Empress, Chicago.

Lizzie B. Raymond has "doubled up" with Lillian McNeil, a sprightly and attractive danseuse. The combination is a pleasing and happy mixture. They open in a rag song duet, after which Miss McNeil renders "My Irish Maid" with a nifty little dance for dessert. Miss Raymond follows this with another Celtic song number and a routine of Irish character impersonations in which she uses a delightfully natural brogue. The close is a lively medley of popular airs with a snappy finish. The act is well wardrobe and after a workout sufficient to wear off an occasional rough edge, the offering will class with most any of the better female team-combines.

Hobo.

Albert Donnelly.
Shadowgraphist.
10 Mins.; Two.
Empress, Chicago.

Strikingly different from the average shadowgraph offerings in that Donnelly works in front of a curtain and in plain view of the audience, instead of in the rear, where the use of "prop" figures may be safely employed without fear of detection. Introduces a variety of imitations with faithful precision, nearly all with natural sound effects. The routine is executed with admirable ease, skill and swiftness that indicates the work of a finished artist. Without a doubt one of the very best silent acts England has sent over this season. Donnelly opened the show here and scored big, in spite of the disadvantageous spot.

Hobo.

John B. Cook and Co. (8).

"The Swag" (Dramatic)

18 Mins.; Four (Parlor).

Columbia (Dec. 8).

In "The Swag" John B. Cooke and Co. have an interesting sketch, of the dramatic type, with just a dash of comedy. The comedy could become more prominent and should be made so. The introduction of a crook affords the opportunity. It need not necessarily interfere with or retard the action. The story has considerable appeal. It tells of a reformed burglar, an ex-convict, who has (while respectable for eight years) worked himself up from porter to a position of trust in a jewelry house. Married meanwhile as well, his wife knows naught of his former life. The jewelry firm is robbed of a case of diamonds, valued at \$75,000, and which was in his private safe. He is fearful the police, upon investigating, will discover his jail record, fastening the crime upon him. That the detectives will locate his past, he is almost certain of through one Conroy, a "bull" who has been bleeding him for seven years, securing money weekly under threat of exposing the ex-crook to his employers. Unnerved at the prospects, the husband tells his young wife to go to the opera alone with her folks. He will remain at home. At the opening a burglar had entered the parlor, the sketch starting on a dark scene. This intruder afterward develops into "Blinkey," the former criminal partner of the husband. Blinkey confesses he robbed the store, and has the diamonds on his person. The story runs off here for logic, but not sufficiently to injure it before a vaudeville audience. The husband preaches to his past pal, as Conroy is announced from the apartment house phone beneath. Between a camera flashlight ("The Fourth Estate") and a phonograph, Conroy is trapped, having accepted money for a bribe as the camera flashed, and admitting before the whirling phonograph he was a bad boy on the cash proposition anyway. The wife returns unexpectedly from the theatre, claiming her husband is a brainier man than she gave him credit for. Conroy leaves crestfallen, and Blinkey announces he is going back to that farm in Indiana, where an empty chair is waiting for him. The finish could be fashioned more strongly. It works up nicely at present, but the husband might tell Conroy to either resign or see his picture at headquarters; also with much emphasis tell him to ske-daddle. And why trust Blinkey with that \$75,000 to get back to the firm. It's more money than there is in an Indiana farm. However, "The Swag" has sufficient holding power to get over in the best houses, but when in them, the opening scene between man and wife could be hurried a bit. The preliminary dialog should be dropped. It merely carries an explanation that is later disclosed. The actor who played the husband, did very well, excellently in fact. His three assistants pass, but anyone of the trio might be improved upon. The piece was produced about a year ago. It has been on the small big time.

Simé.

Volant.

Pianist.

12 Mins.; One (5); Full Stage (Ex-

terior: 7).

Columbia (Dec. 8).

Volant is a pianist, with an idea for an act most likely suggested by "Onalp," though the two turns are dissimilar. The feature of Volant's act is playing a piano while it is rapidly whirled about in mid-air. First opening in "one," in a solo with two hands, and a second with the left hand only, the pianist then goes to full stage, with the piano (his own). Attached to it are three electrically lighted cables, one at each corner of the baby grand. The piano, with the player on a seat slid into a crochet beneath the keyboard, is drawn steadily up into the flies. Still playing, the instrument is lowered in sight, swung from side to side the width of the stage, and then revolved swiftly. As though the wires had intertwined in the process, the piano revolves as rapidly the other way to undo the tangle. This is repeated when the instrument nearly touches the stage. It seemed to please the Columbia audience. There is some comedy from Volant continually playing when whirled or swung. It is difficult apparently. At the night performance, the act was placed to close the program, indicating the impression made at the matinee. While Volant is a pianist, and his playing in "one" earned quite some applause, there is little more to the turn than the work of piano and man in the air gives to it. It could show once around probably in the big houses, in an early position. It could close the first part of the small big-time shows. Volant might be found suitable to open the second part for the bigger houses, even in New York. By cutting the act to nine minutes through omitting the first solo in "one," merely playing the single-handed piece there, and working the piano in the air more quickly, the turn should get more out of it.

Simé.

Sully Family (6).

Farical Sketch.

16 Mins.; Full Stage (Special Set.)

Olympic (Dec. 8).

The Sully Family showed an act never played by them in New York. It is one of those fast-moving farces of the mistaken identity type, with the members of the cast rushing in and out of doors, plentifully interspersed with singing and dancing specialties. The scene represents the information booth of a railroad station with people asking the boy all sorts of silly questions. The family is growing up, the boys and girls now being almost men and women. All are capable performers, and the act is a scream from start to finish. But a genuine "riot" was added in the person of the youngest of the Sully tribe, aged about six—maybe even younger—who came out alone to take an encore and did a dance. It is the surest of sure-fires. Anybody who wouldn't applaud that kid is all wrong.

Jolo.

OUT OF TOWN

Sidney Drew, Lionel Barrymore, S.

Rankin Drew and Co. (8).

"Stalled" (Comedy Sketch).

17 Mins.; Full Stage; Special Set.

Keith's, Boston.

This blueblooded combination of the stage world has a good vehicle. Even to the layman it was noticeable that the newness had not worn off. The idea of bringing together such a clever aggregation of talented people was good to begin with. The farce comedy sketch, entitled "Stalled," has for a plot, the breaking down of an automobile on a lonely road. Benjamin Allen Gaites (Sidney Drew) is on his way to marry Jessica Morton (Miss Louise Reed) at noon. The marriage is to be a secret one, as she is engaged to marry a Baron. Peter Potter Gaites (S. Rankin Drew), the brother of Benjamin, is driving the auto, when it breaks down. They start to walk to the town, not knowing the direction and become lost. Weary with the long walk in the wrong direction, they stop to rest. Not a vehicle in sight and it is four hours later than the hour of appointment. Then comes E. W. Jones, a Justice of the Peace (Lionel Barrymore) with an auto. The brothers hold him up, and in a three-cornered, rapid-fire comedy gab-fest they show the class. They inveigle him to get out of the car while they get in. Just as they are starting away, a member of the bicycle squad, who has been chasing the justice on a motor cycle, the tires of which have not been even solled, although "Mr. Cop" has been travelling over a muddy road, attempts to arrest them for speeding, they having claimed the auto as theirs. The Justice of the Peace is one who has been sent for by Benjamin to marry him to Jessica at an Inn. Jessica, in a search, finds them. During the altercation with the officer, Jessica's father is heard approaching in an auto. He is accompanied by the Baron. A hurried explanation introduces the Justice to Benjamin and the situation is ludicrous. The lovers and the Justice get into the auto, while Mr. Justice is tying a comedy marriage knot against time. Brother Peter is trying to crank the engine which has all sorts of imaginary troubles. Of course, the hitch is made in time. The players were letter perfect. The scene is timely and the setting is very good. The dialog is clean and witty. The comedy is real. The audience liked it. Soon the action will be smoother, and the tires on the motor cycle will get solled in transportation.

(Tooltz.)

McConnell and Simpson.

"The Right Girl" (Comedy).

23 Mins.; Full Stage.

Temple, Detroit (Dec. 2).

Written by Herbert Hall Winslow. Scene takes place in dining room, country town, in home of the Browns. William Brown, Jr. (Grant Simpson), member of firm with father, and Belle, go to a dance and, remaining late, miss "her" train, making the best of the situation by spending balance of the night at the home of the Browns. She sleeps on a chair, he on the bed.

New Acts in "Pop" Houses

Ruth McCaul and Co. (2)

Sketch.

16 Mins.; Full Stage.

This is just another of the flock of sketches in which a woman puts her arms around a man, and while they are in that comprising position someone snaps a camera. Then she shows him the film and threatens exposure. The woman is a professional lobbyist in the employ of a conscienceless railroad, while the man is an honest congressman. There is, however, a rather unique twist to the finish in that the man declares his love for the woman and welcomes the publication of the picture with their arms entwined. The woman is stricken with remorse and is about to destroy the film when the congressman-lover grabs it and declares that unless she marries him he will publish the picture. The sketch is poorly written and acted. Jolo.

Little Hattie.

Music.

8 Mins.; One.

American Roof.

She is "Little Hattie" on the annunciator, but this young woman should adopt a better stage cognomen before travelling much further. She's a lively enough miss and bound to improve as she grows older and more experienced. Her first dress makes her appear much older than she probably is, while her second garb, a short pink outfit with blue tights underneath, is much more becoming to the girl. Little Hattie first sings "Ragtime Violin," but does not play a note, although she carries bow and fiddle in hand. On her "Rum Tum" number she alternates with the voice and violin and for the finish, offers an instrumental number and dance. The music is all in her fiddle, although she works hard enough to make her "rag" songs land. On the Roof, Hattie would have gone much better had she not followed a more experienced vocalist using the same songs. Hattie has several good steps on her closing number, but some of those side movements she should omit as they seem awkwardly done. Hattie has three things in her favor—youth, her violin and willingness.

Mark.

Next morning she realizes her predicament, and reminds him what the neighbors will say when they hear of it; so he suggests they get married, to which she agrees. She goes in the next room to fix up. Meanwhile a twin sister of hers, away for several years and now a female drummer for a New York firm, drops in to sell Brown some silk stockings. (This role also played by Miss McConnell.) He doesn't notice the change; thinks it is Dora, and many funny complications ensue. He finally concludes the twin sister is "The Right Girl" for him. The sketch is full of new comedy lines, and kept the audience in a continuous uproar. It was very well received. The couple played it during the final three days of their stay at the Temple last week. Jacob Smith.

FIRST LADY IN THE LAND.

"Henry B. Harris presents Elsie Ferguson in 'The First Lady in the Land,' a comedy by Charles Nirdlinger." So runs the program. Henry B. Harris made an excellent selection of a "star" to portray the leading role in Mr. Nirdlinger's script; but Henry B. Harris did not make an altogether wise selection in choosing Mr. Nirdlinger's book.

The principal reason for hazarding the assertion is that "The First Lady in the Land" is an unsatisfactory piece. When the wrong man gets the right girl and the right man departs under arrest for treason at the close of the play, audiences are very apt to depart in anything but a contented frame of mind.

The story of the piece is about Aaron Burr and James Madison, who are in love with Dolly Todd, a sprightly widow, the daughter of a Quaker father and an Irish mother. She inherits some of the characteristics of both. Aaron Burr is by all odds the more attractive of the two suitors, yet the widow, admittedly in love with Burr in spite of herself, marries Madison. Nothing in the piece gives sufficient justification for this decision on her part.

The three central figures are Miss Ferguson in the principal character (that of Dolly Todd, afterward Mrs. Madison), Frederick Perry as Aaron Burr, and Lowell Sherman as James Madison (at the period of the play, Secretary of State in Thomas Jefferson's cabinet).

Miss Ferguson is pretty, lovable, alluring and yet unsatisfactory by reason of her acceptance of the hand of Madison over that of Burr. All lines bordering on virility were conspicuously absent, possibly on the assumption of the management she is incapable of portraying any very heavy emotions. In this connection it might be pertinent to observe there never was a pretty woman with sufficient strength to deliver lines with power enough to carry a "big" scene. Providence in His all-wise adjustment of things undoubtedly planned it otherwise. The author—or possibly the management—undoubtedly aware of this, carefully avoided in Miss Ferguson's present stellar vehicle any situation that would subject her to a criticism of a scene that would tax her limitations. Hence the piece was necessarily circumscribed. As a consequence the play had to be satisfied with the "sweet" and "lovable" acting of the star. The piece is replete with bright lines, brilliant repartee and lack of action. The author may have fitted it to order.

Mr. Perry was the dominating figure in the portrayal of the character of the dashing, sinister, devil-may-care Aaron Burr. His work stood out. Lowell Sherman, as Madison, passed in the earlier scenes, and might possibly have continued had not Perry stepped in from time to time and caused Sherman's work to court comparison.

Clarence Handysides as the British minister to the United States gave a careful and painstaking performance. Florence Edney as his wife was excellent in an excellent character role.

Charles Frohman has often been criticised for going to Europe to secure plays for his stars instead of patronizing native talent. He has not very often been stung into replying to those who charge this breach of patriotism against him. If he could really be induced to speak frankly on the subject, and was assured that in so doing he would not tread on anybody's toes—or, rather, feelings—he would probably reply that American authors do not understand women, and hence are incapable of writing great plays setting forth the human emotions.

Take, for instance, the piece selected by Mr. Frohman for Nazimova's first appearance under his managerial wing. It is entitled "The Marionettes," and had its metropolitan premiere at the Lyceum, Tuesday evening. Nobody but a Frenchman could conceive such an idea for a play, and having conceived it, nobody but a Frenchman could round it out so deliciously. It was originally done at the Comedie Francaise, Paris, where it ran for the better part of a year, and afterward at the Comedy, London.

The scenes are laid in London. Eight weeks are consumed in the period embraced. A little country girl falls deeply in love with a dashing Parisian youth of title. She is rich, but having been reared amid bucolic surroundings, knows little of life in the big city. Loving the youth, she cultivates the young man's mother, who, finding the family exchequer in need of replenishment, demands of her son that he marry the heiress on pain of being shut off with no income.

Scarcely having met the girl, he consents, on the assumption he has no alternative.

The young man plunges headlong into matrimony. After a most tiresome and tedious honeymoon, he brings the simple country lass to Paris. The husband neglects her for "smart" women of the fast set, telling her frankly he doesn't love, but was forced into marrying her. She pleads with him quietly, simply, pathetically and most womanly not to ignore her—that she adores him. He begs her not to make a scene, and hoped that such a discussion could be averted; but since she begs the issue, he can never love her. And off he goes to the club, to join his cronies.

But before he departs, she, stung to the quick, assures him she will never

again annoy him with a similar declaration. The wife resolves to win his affections by plunging into the whirl of gaiety he craves, and acting the coquette in approved Parisian fashion.

In a few weeks she transforms herself from a dowdy country girl to one of the most admired women in the big city. Her husband grows madly jealous. She pretends to flirt desperately with every man encountered, and permits him to overhear a telephone conversation with one of her admirers, during which she declares that she will consider a proposal to elope.

Up to that moment the husband had pretended indifference. Suddenly he grows wild with jealousy and mad with love of her. The denouement is especially Frenchy. Although almost crazy to fall into his arms, she listens to her husband's pleas for forgiveness, and coquettishly permits him to kiss her hand as she says, "I will try."

While the comedy is occasionally verbose and might not stand up absolutely erect under critical analysis, it cannot fail to amuse and entertain as an abstract treatise on the subject of the psychology of love. It should prove immensely popular with the female sex. The keynote is a line in the piece, i. e., "Jealousy is the strongest incentive to love."

Mme. Nazimova is still afflicted with an abnormal desire to cling to the furniture and hangings—the only defect in an otherwise almost flawless characterization. She was especially delicious in the first act, when she portrayed the rural maiden. Her foreign accent occasionally made her irritatingly indistinct, but this did not often occur.

Occasionally—perhaps often—Mr. Frohman has been unfortunate in the selection of vehicles for his stars. Who knows but what in such instances he had small choice. But one or two things he can always be relied upon for—a competent supporting company and careful and painstaking stage management, combined with refinement and good taste in scenic accessories. Rarely has a metropolitan audience been so thoroughly regaled with an all-round excellent acting organization. Indeed, it would be unfair to all the others to individualize in the matter of singling out any member for signal honors.

"The Marionettes" will undoubtedly enjoy a long and prosperous engagement at the Lyceum. *Jolo.*

Katerina Geltzer, premier ballerina danseuse of the Imperial Opera House, St. Petersburg, reaches New York Sunday, her arrival here being delayed several days. She opens Dec. 18 at the Metropolitan Opera House. This will be her first appearance in America.

All the minor characters were in the hands of minor players and carefully interpreted. The staging by Ben Teal and the adherence to detail in scenic investiture and costuming are worthy of commendatory mention.

Jolo.

THE MARIONETTES

COLUMBIA.

The vaudeville show at the Columbia Sunday night played raggedly before a good sized audience, despite the dampness. New York this season has been sprinkling its Sundays quite often, nearly always commencing about six p. m. That sort of thing doesn't do the show shops any good for the evening trade.

Between a refusal, a disappointment, a picture to fill in, and two "dumb" acts in succession, the Columbia program received a poor start. After that eruption had been smoothed out, dancing commenced, and kept up until the finale, in alternate positions. The finish came suddenly in the form of Volant (New Acts), a near-illusion.

No big "clean up." John B. Cooke and Co. (New Acts) in a dramatic sketch came pretty near becoming the hit of the bill, with McKay and Cantwell second.

Geo. B. Reno and Co. secured plenty of laughs, but did not give their full act of "The Mis-Fit Army" for some reason. Another number fairly liked, though in a far too important position, was Zena Keife. This little girl was placed next to closing. Her turn is not arranged for the "big time." Her best now is "All Abroad for Blanket Bay," a "baby" song that contains more real sentiment than any similar number published in years. It's melody is catchy, besides. "Beautiful Doll" was pulled through with the aid of a spotlight thrown upon the audience. A dance closed the act. The girl came after the sketch. She seems able to handle material suited for her, but is without proper instruction.

Fennell and Tyson made up another act on the program, just lacking something. What Fennell and Tyson lack is something to properly bring out Miss Tyson's male impersonations. She is a clever girl in this line. Several things are faulty in the turn. It's good enough for the small big time, but will have to be wholly reshaped for Broadway vaudeville. Some changes have been made since the act returned from the west. While they help some, it's not enough.

The Musical Macks opened the show. They are all wrong, even with the special setting, and trick musical instruments. The stage was held dark much too long after the opening. Following a tedious cornet selection, Miss Mack sang Joe Howard's "Dreaming," while Mr. Mack played the cello. This made it worse. Nearly all new numbers, with a different arrangement, are required by the Macks to make anything beyond the small time, and even an important position there.

The substitute for the Bell Boy (which refused the "No. 2" place) was Claude Golden, but his auto blew up a tire in the rush, necessitating the picture reel. Chinko followed the picture, which merely ran until his set was made. Chinko is working a couple of new tricks, but appeared nervous Sunday night, missing on some of his simplest ones. He closed with Salerno's lighted globes. Chinko justly earned by his hard work the applause received. *Time.*

IMPROVING MISS DUPREE'S SHOW.

Minnie Dupree and her new play, "The Indiscreet Mrs. Tyne," have been temporarily withdrawn from the road, pending a revision and the changing of several members of the organization.

The show was booked this week through one-night stands in Pennsylvania. The Shuberts think it can be improved and then placed in the metropolitan theatres.

Byron Ongley has been commissioned to rewrite the third act. Until that is done the company will remain in New York.

THE LONDON BELLES

"Wanted, A Girl," is the two-act piece Rose Sydel and her "London Belles" are playing. W. S. Campbell has recruited a bunch of hard-working chorus girls who on general appearances stack up well. This chorus shows a willingness to do even better than it does at present, some of the numbers demanding little movement on the part of the members. The versatility of some of the girls was brought out individually in the second part.

The burlesque gives Johnny Weber, Campbell's diminutive comedian, unlimited scope and he makes the best of it after the handicap of the first part's lack of comedy is worked off. The laughs are few and far between until the olio when Weber, working with Campbell, does his well-known snickering, sneezing and "eey yoh" "bit," which swept the house from top to bottom. Weber broke the ice with his olio monkeyshines and during the second part appeared to much better advantage, the comedy material and ad lib stuff of Weber's being more pronounced.

Vinnie Henshaw garners most of the laughs in the first part through her slangy characterization of a typewriter girl. She is a big blond woman with a droll manner, exhibiting familiarity with stage work. Annie Morris, showing "coon shouting" proclivities, had little to do, but got away rather nicely with her "Lazy Love" number in the first part. Miss Morris is quite stout, but does what little is allotted her without any trouble.

To fill in the soubret gap, Campbell has "graduated" Margie Martin from the chorus, although she continues to do double duty, and is also giving little Frances Merivale a chance, the latter working throughout, but showing in only one number, "Dandy Dan," a drop of plantation scene being used with the girls attired a la field hands.

Miss Merivale makes several changes, wearing some becoming dresses, but her voice holds her back. She skips around gracefully, airily and works hard. Her lip seems to pair with her diminutive proportions, the audience appreciating her "Dandy Dan" efforts. The song is one of the best in the show.

Monta Parker is also a carded principal, but her principal work is to lead the song, "My Old Daddy Was a Soldier," assisted by the girls. It was in the first part, a patriotic finale.

George W. Park, although programmed to sing, neither sang a solo nor danced, but spoke his lines well. Dewey Campbell as the "hobo nance," making several changes of clothes, ran second fiddle to Weber, and his work

put him in favor. Campbell flits in and out, being continually in search of a girl. He gets considerable out of the part.

Campbell's show lacks a good juvenile, and one could easily be installed. James Bogard looks after what "juvenile stuff" there is loose, but it is preciously little, and he is hardly on the stage long enough for the audience to become acquainted with him. He has a good voice, leading the "I'll Build a Wall Around, You, Miss Rosy," with the chorus in the first part. Bogard showed no inclination to dance, but the girls helped out the number by building a wall with decorated blocks and sticking their heads through the openings.

Florence Nicoll has the sweetest voice of the women. It hasn't much power, but is of pleasing range and tone. She has much to do with the singing end of the Campbell aggregation. In a duet with Mark Davis on "Come Take a Dip in the Briny, Tiny," with the girls on in bathing regalia, a drop showing a row of bath houses on the beach is used, giving Weber and Campbell a chance to work in some didoes behind the transparent curtains. Three of the girls do a "stripping" exhibit behind these screens.

Mark Davis works up a bell hop, but fails to get as much out of it, if he were able to dance or interpolate body movements and facial expression they would be of great aid. Davis may be able to use his feet, but only once does he show any agility in that line, and that is of short duration. Davis can sing, reserving his vocal efforts chiefly for his act in the olio.

The principal comedy "bits" employed by Weber were a speech with interruptions by Dewey Campbell, a betting match with Park and Campbell, an old idea worked over, the bath house disrobing scene, an argument with the orchestra leader, and byplay with individual members of the "Try Me" number at the close of the second act. This does not include Weber's antics with Campbell in the olio when they scored with some peppery conversation about ma and the iceman and between times gave the audience a peep at the "living pictures."

Rose Sydel appears in the piece as Charlotte Rusee, prima donna of the "Hot Stuff" company, singing one number near the finale.

The olio was a disappointment, disclosing too much singing. Mark Davis and James Bogard, assisted by Florence Nicoll, sang solos, duets and trios, with Davis yodeling several numbers.

Vinnie Henshaw and Annie Morris got the most with their slang repartee in their act, "A Professional Tryout."

Campbell's show offers good entertainment, but with some new principals who can both sing and dance his average would go skyward. With Weber shorn of comedy material in the first part, the opening drags with little happening later to give it the burlesque pace desired. The burlesque is comparatively "clean." **Mark.**

THE PACEMAKERS

"The Pacemakers" is a new show, or at least a new title, for the Western Burlesque Wheel. The chance a new show or name has at the Casino, Brooklyn, was shown Monday night, when the entire audience could have been seated in the first four rows.

What the run of poor shows has done to the business at the Casino must be most discouraging to the managers, who endeavor to put out something like a real show.

I. H. Herk has brought together one of the best companies seen to date on the Western Wheel. Business should take a big jump at the Casino before the week ends, if the patrons haven't been frightened too far away.

While there are some faults to be found with "The Pacemakers," the management is to be congratulated in going out and getting a regular crowd of principals. Following "The Kentucky Belles," at the house last week, "The Pacemakers" looks like a million dollars, but still must suffer all the way around the circuit from the effects left by "The Belles" preceding it.

The program does not say who wrote the book. There is a story running through that matters little aside from the opportunities for comedy. In comedy the show is very strong through having three corking men to handle the business at hand. The hackneyed burlesque stuff is religiously avoided. There is a vast quantity of the fun depending upon the passing of money, but it is done differently, and the real comedy does not come from it. Much is derived through the individual work of Charlie Burkhardt. The bits with the ladder and the fencing (an old standby of Burkhardt's) were the strongest, although several others were almost as good. The lack of an audience Monday night made quite some difference.

The women principals get into one bit of comedy that goes over. It is a strip poker game. The papers have lately been describing one of these frolics by society folks of a small town and it is some gambling.

The production end hurts the numbers, although the presence of real people to lead holds them up. The girls have not been provided with pretty wardrobes. Most of the costumes are frankly unbecoming; too bad, for it is the one weakness of the show. The sixteen girls are a likely lot—good workers, and several hit a high average for looks. In proper clothes they would make a brave showing. The selecting of the numbers has not been of the best either. There is too much similarity, which may be the fault of the number pro-

ducer. Among the best were "Mazuma Plant," with Mr. Burkhardt at the head. "Totolo," with Jennie Curtis leading and the rest of the principals helping out in a "Turkey" dance, got over big. Mae Yuir led "Honey Man." Although it has never been done any better, she didn't get much, because the song has outlived its usefulness around here. "Mushidingi!" was made a big hit by Bill Mossey, aided by the chorus. The lyrics were of the spicy sort, well enough for a stag audience, but the encores could be sacrificed for the good of the show, and Mossey himself, who is fully capable of something more legitimate. "Cleopatra," coming just before the finale, gets Virginia Royden into the hit class. The finale of the first act should be bolstered up, as also might the close of the first scene. It leaves weakness in a vital spot.

The piece is in two acts without an olio. The opener is in two scenes, with Collins and La Belle in a singing and dancing act between the scenes. The couple do nicely, although they are not going with the tide. The "Washington" song is very old. Improvements should start with that and carry through. Pleasing personalities give the couple a good start. They will have to use a little judgment about the rest.

The work of the principals is pretty well distributed—no one is getting the centre. After the "Kentucky Belles" of last week without a woman principal, May Yuir, Virginia Royden, Jennie Curtis and a couple of the chorus girls thrown in for good measure, make the feminine contingent look particularly strong. The Misses Yuir and Royden are semi-soubrets. Both wear soubret costumes and also the gowns of the leading women. Miss Yuir has taken on a little weight, and it is becoming to her. She has personality, a tricky little pleasing way of carrying herself, is gingery and has a peculiarly pleasing voice. Besides, she can and does wear clothes.

Miss Royden also looks well, wears bulky clothes and works hard all the time. She got a poor start through unbecoming dressing in the first scene, but gained at every bound as the performance progressed, and finished strong. Miss Royden should put up a stiff objection against wearing that athletic costume. It's an ugly arrangement, and she was not built for it.

Miss Curtis gets little chance for dressing in the school marm role. She has looks, and it seems too bad that she doesn't get one chance to come to the bat in a gay makeup.

Harry P. Kelly is the third comedy string. Harry is a "con man" with "hick talk" well handled. He is quick in his methods and always keeps things moving.

One or two others are involved more or less and each works for making a good show.

The Western Wheel needs more shows like "The Pacemakers." There are but few on the circuit. They seem to be too far apart to do each other any good. **Dash.**

FIFTH AVENUE.

The show Monday night at the Fifth Avenue didn't pan out. That's about all there is to it. The program, not an expensive one, had everything in it, but it couldn't be fitted. Perhaps if Weston, Fields and Carroll had been further up on the bill they might have given it the life needed. Anyway the "three-act" "cleaned up" in the choice position occupied, and especially after showing how coon songs should be sung, following Laura Guerite (New Acts), who sang raggy numbers just the other way. The "three-act" put over "Mammy's Shufflin' Dance" very effectively. It's a pretty "rag." They substituted for Harry Fox and the Millership Sisters, out of the program through illness somewhere.

The most interesting turn came last, but held the house easily. In fact the performance ended at 10:35. It was Vallecita's Leopards, worked by Dolores Vallecita, a shapely young woman, who looks well in a nice, bright costume. Her handling of the animals was very entertaining. The one big trick, a grouping of the five cats with the trainer in the centre playing an upright piano while the leopards broke in properly by pulling bells, made a distinct hit.

The sight portion of the show was supplied by La Bianca, formerly at the Metropolitan. She is assisted by W. Wania, a lithe dancer, and the Russian interlude in which they both indulged was quite the best of the turn. The dancing act carries several drops, and is made lively through the diversity of the action and costumes. It did quite well, but Mme. Bianca might make an investment for more elaborate and attractive stage mountings.

The comedy was supplied by Edmund Hayes and Co. in "The Piano Mover." Mr. Hayes has wisely discarded the rough and messy table scene from the piece, greatly improving it thereby, leaving the sketch full of laughs right up to the finale, when it drops off suddenly through a poor finish. That's all Mr. Hayes needs, but it is important, though perhaps difficult to obtain. He might put in more business while the piano is atop Robert Archer, who does excellently as the mover's assistant. This portion gets big laughs, though Mr. Hayes works it somewhat slowly.

The scenic effect, dogs, appearance of Marie Stone and whistling by Frank Stafford, all contributed to an agreeable period while the Frank Stafford Company was on. The Great Lester, next to closing, only occupied the stage twenty-eight minutes Monday. His usual time is twenty-five. The house, not near capacity (perhaps through snowy conditions), liked Lester, and those who watched him for the first time (especially the group drawn in by Miss Guerite) thought him quite clever. To those who now know his turn backward, time did not pass so quickly nor pleasantly. Lester should either cut down his present act or pick up some new matter. He seems a capable enough ventriliquist

BUSHWICK.

Judging from the size of the house Tuesday evening at the P. G. Williams theatre in Bushwick, Brooklyn, it looks like a well drawing show for the week. And the bill outside of having just one act too many is a very good one.

Pauline has stirred the natives over that way with a public sleep exhibition in which he put a man to bed for eight hours in a show window opposite the theatre. The crowd spoke of nothing else but Pauline as they were leaving about twenty minutes before midnight.

The hypnotist was in good form, Tuesday evening. Many times during his performance he had to stop and tell the audience not to laugh so much at certain points. Pauline worked for exactly fifty-five minutes, and caused a regulation uproar all the way through. There were about twenty-six subjects on the stage when the hypnotic expert started the Bushwick boys on the "experiments."

Alexander and Scott should be placed next to Pauline in the race for applause honors. The Bushwick audience were a pretty much surprised crowd when they learned "the swell looker" was a man. All the numbers came in for a big share of the applause. Of course Will H. Murphy and Blanche Nichols in their "Uncle Tom" sketch were a scream. This is one part of the country that has never seen the act, so it had a new chance. Joseph Hart's Bathing Girls caused quite some noise with the surf effect finish.

Howard's Ponies is an animal act that deserves all the credit that can be given it. For practically a "straight" animal act to do what this one can is high award. "The Police Inspector" closed the first part and fared very well. It is a well acted playlet and at no time does the interest sag.

The Victoria Four have a singing turn that is neat and will never fail to please. The one trouble at present is the time taken up by solo singing. All the lively ones that can be put together should be placed in this act, as the boys know how to handle the popular music.

Sam Kessler and Eva Shirley appeared "No. 2." The dandy looking little act did nobly. The act is running along smoothly now and the numbers are very well arranged.

Ben Beyer and Brother did all that could be done on bicycles and in opening the show pulled down a real hit. The boys are great on the single wheels.

Jess.

not to leave the impression he is working by book.

On early, Swor and Mack, while a good and funny blackface comedy team, work too slowly to have been given that position ("No. 2"), with a quiet "dumb act" ahead. Some imaginary business, including an imitation of Bert Williams' poker hand, did the best. The act is mostly in need of an encore just now. Sprague and McNeece, roller skaters, opened the show.

Steve.

HAMMERSTEIN'S

Every now and then, from amidst the seemingly futile attempts to secure sensational headlines or big names, a manager stumbles on to a bill made up of just variety turns which works itself into a vaudeville show that is just the tasty morsel sought for at a time when the mention of steak nauseates.

William Hammerstein has one of those things at the corner this week. It's funny how the news of a good show spreads. Last week the show was poor and the houses light. It is almost a safe bet that the houses will be as much better this week over last as the show is. Tuesday night the attendance was little short of capacity.

It's a real vaudeville show, with a real vaudeville headliner, surrounded by real vaudeville acts.

The Four Mortons are headlining and playing the house for the first time in some years. How that Hammerstein audience did eat up their stuff! They didn't miss a thing. It was slam and hit from the opening to the close, and the Big Four couldn't get away until they had bowed themselves tired.

John C. Rice and Sally Cohen are also a bit strange around that corner. They are using "A Bachelor's Wife," not their newest, but one of their best pieces. It scored strongly, and their big hit, together with that of the Four Mortons, put in a resounding boost for new faces.

The Four Norrins, also new to Hammerstein's, closed the first half. The quartet of divers (two men and two young girls) have as pretty a water frolic as has been seen. All four are adepts. Their work is pleasing, interesting and finished.

"Venus on Wheels," "No. 5," did splendidly. Miss Venus (Jessie Keller) sure deserves credit. Formerly she rode the bicycle only. Now she is singing with a male partner at the opening of the turn, and does very well with it. Singing rather well and carrying a pretty gown easily, Venus is on the right track and will work into an act away from the freak class that will be played for other reason than the Kellermann suit worn.

Carlton is new to Hammerstein and to New York (New Acts). Martinetti and Sylvester opened the intermission, and it would seem as though the boys were playing the house for the first time also, instead of this being their tenth appearance there, more or less.

Yvette followed and carried right through to a smashing hit. Yvette has improved since first seen at Hammerstein's. She is doing more of the dancing with the violin playing, rather than the "rag stuff." It is better. Her whirlwind style can't go wrong. Goldberg, the Mail cartoonist, was down next to closing. His "Life of Minnie," drawn on six different stands, was bully. He held them in at the late hour.

Marshall and King, a "sister act," were on early. They did little.

Nat Carr, "No. 6," now in make up, does much better than in straight evening clothes. Mr. Carr is doing the best specialty he has shown vaudeville. He was moved up a couple of numbers after the Monday matinee. It helped him.

Raymond and Caverly, in a sweet

AMERICAN ROOF.

Atop the American Music Hall Roof the first half of the week, aside from two acts that conflicted through "rag" songs, the bill was pretty well balanced and gave satisfaction to a fair-sized audience Tuesday night.

Asaki and Co. (Co., one assistant), opened with roller skating and juggling. The young Jap in the white silk "knicks" found the Roof stage too small and rough to accomplish any graceful or fancy skating, but got away with his top spinning and water whirling, the latter an old trick but effectively done by Asaki. Elliott and West were second with their dancing routine and eccentric stepping, the "loose work" at the close getting the biggest results.

William Saxton and Co. in "A Matrimonial Fee," provided intermittent laughter. A portion of the sketch is out of alignment, with the company displaying no real histrionic talent. Saxton gets away from his character at times. The act could be shortened to advantage. Superb acting and keen interpretation of each role would not likely carry the piece beyond the pale of the "pop" atmosphere.

Stella Karl, using "Honey Man," "How Do You Do It on \$20 a Week?", "Ragtime Violin" and "Mysterious Rag" for an encore, did nicely, scoring the biggest hit with the third number. That is the best bet of her present repertoire. She should close with it. "Honey Man" is now a back number. It might well be dropped.

Colin's Dogs came back after several years' absence from the city and received a cordial welcome. The canine performers behaved nicely and deserved the applause.

After the intermission, Holmes and Reilly scored heavily with their splendid voices, the woman's high soprano tones being especially strong and clear. Both seemed in good voice and could have remained in sight longer.

Jack Symonds was the big hit with his monolog, a parody on "Asleep in the Deep," and his foolish verses of his "I'm Not As Foolish As I Look To Be" at the close. Symonds has both old and new material and sends it over well. He has a deep voice that some ministers would give a good deal to possess. It reaches every part of the house.

There are some clever lines, tense situations and a strong ending to the little playlet, "Uncle Charles from Charleston," excellently presented by Mr. and Mrs. James McCann and Co. It appealed to that Roof bunch and they warmly applauded it at the finish.

Hanlon and Hanlon gave the bill a true "big time" impetus with their nifty hand balancing at the close. They were applauded throughout.

Little Hattie (New Acts) suffered by using several songs which Miss Karl had previously rendered. Had she changed her routine, the results might have been different. Mark.

position, caught plenty of laughs, Cliff Gordon's material helping them out not a little.

Seabury Duo, opened and did well, considering the spot, and The Parrocks (New Acts) closed. Desk.

BILLS NEXT WEEK (Dec. 11)

In Vaudeville Theatres, Playing Two Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

NEW YORK

COLONIAL
Lillian Russell
Kate Blincoe & Sam Williams
Homer Lind & Co
Raymond & Caverly
Carlton
Three Keatons
Ward Bros
Abdallahs
Sprague & McNeece

ALHAMBRA
Four Mortons
W. C. Kelly
Stone & Kallie
Willard Simms & Co
Wynn & Russell
Paul Le Croix
Linton & Lawrence
Welch, Mealey & Montrose
Ben Beyer & Bro.

BRONX
Pauline
Belle Blanche
Bert Leslie & Co.
"Bathing Girls"
"Cheyenne Days"
Alexander & Scott
Green, McHenry & Dean
Carlin & Penn
Pollard

ORPHEUM
Eva Tanguay
"Ninety and Nine"
Hoey & Lee
Temple Quartet
"Samba Girls"
Davenport
Kitamura Japs

BUSHWICK
Bayes & Norworth
Gracie Emmett & Co
Conroy & Le Maire
Aida Overton Walker & Co
Edwards, Ryan & Tierney
Armita & Burke
Delmore & Onelda

GREENPOINT
Howard & McCane
McMahon & Chapelle
Victoria Four
Hibbert & Warren
Amoros Sisters
Kessler & Shirley
Howard's Ponies
Wentworth, Vesta & Teddy

WINTER GARDEN
"Versa Violetta"
Annette Kelemann
Mella Mars
Frank Tinney
Kaufman Troupe

HAMMERSTEIN'S
Geo. Primrose
Lillian Shaw
Laddie Cliff
"Night in a Turkish Bath"
James Thornton
Gallagher & Shean
"The Bandit"
6 Musical Spillers
Louis Stone
The Ballots
Chas. Klass
(Others to fill.)

FIFTH AVENUE
John C. Rice & Sally Cohen
Doolin & McCool
"The Leading Lady"
Bliss City 4
Chas. Adams Troupe
Planagan & Edwards
Charlotte Ravenscroft
The Stanleys
(One to fill)

BRIDGEPORT
POLI'S
Joe Welch
Ryan & Richfield
Old Soldier Piddlers
Sutcliffe Troupe
Elsie Durand
Bailey & Teir
(One to fill)

CEDAR RAPIDS
MAJESTIC
Laura, Walter Percival & Co
Ballerini's Dogs
Crackerjack Four
Belle Adair
Van & Pearce
Flavio Brothers

CHICAGO

MAJESTIC
Andrew Mack
"California"
Charlotte Parry & Co
Geo. Evans
Palermo's Circus
Dunlap Bros
Thurber & Madison
Connolly & Webb
John Maculey
(first appearance in America)
3 Doolays

CINCINNATI
KEITH'S
(Open Sun. Mat.)
Houdini
Wm. H. Thompson & Co
Eddie Leonard & Mabel Russell
Mabel Russell
Geo. Felix & Barry Girls
Bedini & Arthur De Faye Sisters
(One to fill)

CLEVELAND
HIPPODROME
Paul Dickey & Co
Fox and Millerships
Henry Horton & Co
Marion Carson & Co
Collins & Hart
Marie Penton
LaToy Bros
(One to fill)

COLUMBUS
KEITH'S
Vassar Girls
Homer Miles & Co
Salerno
Moore & Haager
Marshall Montgomery
Newbold & Gribben
Loney Haskell
Hedder & Son

DALLAS
MAJESTIC
(Open Sun. Mat.)
Howard Troupe
Chas. Bowser & Co
Nichols & Nelson
Troupe
Delmore & Light
LaFevre & St. John
Victor & Gerard
Seaman & Killian

DAYTON
LYRIC
Valerie Bergere & Co
Mullen & Coogan
Sella Bros.
Hickey's Circus
Jimmy Lucas
Lillian Ashley
Mabelle Fonda
Troupe

DES MOINES
ORPHEUM
(Open Sunday Mat.)
Maud Hall Macy & Co
Burnham & Greenwood
Seven Belairs
World & Kingston
Paul Barnes
Alasce & Lorraine
Dugros Trio

DETROIT
TEMPLE
Musical Cuttys
Chas. Gordon
Monsters Circus
Bond & Benton
Smith & Campbell
Mofatt-Clair Trio
Martine Bros.
(One to fill)

DUBUQUE
MAJESTIC
(Open Sun. Mat.)
Annie Abbott
McIntyre & Harty
John & Winnie Hennings
Prevost & Brown
Bert Weston & Co
Paris Green

FALL RIVER, MASS.
SAVOY
Troavato
Troavato & Hewins
Troavato
Hess Sisters
Rosenow Midgots
Princeton & Yale
"Yankee" & "Dixie"

FORT WAYNE
TEMPLE
Ed Lavine
Dorothy De Schelle & Co
Devine & Williams
Casting Campbells
Frank Meisel
Lew & Lillian Orth

PORT WORTH

MAJESTIC
(Open Sun. Mat.)
Hill & Whittaker
Cockley, Hanvey & Danley
Morton Jewell
Troupe
Weston & Lynch
Four Masons
Aerial Sherwoods
Alex Wilson

HAMILTON, CAN.
TEMPLE
Princess Rajah
Warren & Keefe
Mr. & Mrs. Jimmy Barry
The Saytons
Hattie Timberg
Russell & Church
Francis Wood

HARRISBURG
ORPHEUM
"Devil & Tom Walker"
3 Vagrants
Perry & White
Copeland & Payton
Pelham
The Blais
Kit Carson

HARTFORD
POLI'S
Marvellous Griffith
Callahan & St. George
Bert Fitzgibbon
8 Marcontonis
Arthur Pickens & Co
De Haven & Sydney
Bertisch

HOBOKEN
GAYETY
Kubelik
Lucky's Hoboes
Gracie De Mar
Una & Bell Brinker
Trio
Marshall & King
8 Herbert Bros.
United Trio

HOUSTON
MAJESTIC
Kirkamith Sisters
"Hogan in Society"
Keno, Welch & Melrose
Roland Travers & Co
Rita Redfield
Flish Cooper
Nifty Girls

INDIANAPOLIS
KEITH'S
(Open Sun. Mat.)
Romany Opera Co
Gould & Ashlyn
Tom Edwards
The Whittakers
Leipsig
Rano's Dogs
Hufford & Chain
Wood Bros

LOS ANGELES
ORPHEUM
"The Courtiers"
Tom Nawn & Co
Four Fords
Josie Heather
Moshier, Hayes & Mosher
Augustine & Hartley
Arlington Four
Jane Boynton

LOUISVILLE
KEITH'S
(Open Sun. Mat.)
McIntyre & Heath
Norton & Nicholson
Wilson & Wilson
Bert Cutler
J. Warren Keane
Lillian Ashley
Mareena & Delton
Bros

MILWAUKEE
MAJESTIC
"Blackmail"
"School Boys & Girls"
Geo. Spink & Pauline Welsh
Silvers
Leo Carrillo
Snyder & Buckley
Elda Morris
The Gladdenbecks

MONTREAL
ORPHEUM
Chas. E. Evans & Co
Howard & Howard
Colonial Septet
Jas. H. Cullen
Marini & Bronski
Grant & Hoag
Strength Bros.
Rawson & June

NEWARK

PROCTOR'S
"The Hold Up"
Merrill & Otto
"The Fired"
Frank Morrell
O'Brien-Havel & Kyle
Ray & Rogers
Read Bros.
(One to fill)

NEW HAVEN
POLI'S
"Everybody"
Conroy & La Diva
Mr. & Mrs. Connolly
Walter S. Dickinson
Work & Ower
Handiss & Milliss
Landry Bros.

NEW ORLEANS
ORPHEUM
"Honor Among Thieves"
Simone De Boryl
Nana
Clifford Walker
Gordon & Marx
Ama roulin
Cois DeLasse

NORFOLK
COLONIAL
Florentine Sisters
Al & Fanny Steadman
Yorke & Adams
Rosa Roma
Harvey De Vora
Trio
Toledo & Price
(One to fill)

OMAHA
ORPHEUM
(Open Sun. Mat.)
Lily Lena
Edwin Stevens
Julius Tannen
Avon Comedy Four
Blank Family
Four Miles
Richardson's Dogs

OTTAWA
DOMINION
Bradna & Derrick
Cook & Lorenz
J. P. Wade & Co.
Art Bowen
Tom Kyle & Co.
Irene Dillon
Frank & True Rice

PHILADELPHIA
KEITH'S
Irene Franklin
Lily Lena
C. Nugent & Co.
I. Schuchman
Bixley & Lerner
Duffy & Lorenz
The Chameroy
R A G Trio
Bell Family

PORTLAND, ORE.
ORPHEUM
6 Palace Girls
Mack & Orth
Elsie Ferguson
Loughlin's Dogs
Caryl Wilbur & Co
Knight & Deyer
McRae & Levering

ROCHESTER
TEMPLE
"Scrooge"
Frosini
Nelly Nichols
Cartmell & Harris
Chas. B. Lawler & Daughters
Julian & Dyer
The Kempe
Dennis Bros.

SALT LAKE
ORPHEUM
Nat Willis
La Titcomb
Six Brown Brothers
Horton & La Triska
Pedersen Bros.
Raymond Burton & Bain
The Seebacks

ST. LOUIS
COLUMBIA
"Sonambule"
Willis Holt Wakefield
Gerald Griffin & Co
Leonard & Anderson
Four Holloways
Felix Adler
Clover Trio
Siems

ST. PAUL
ORPHEUM
(Open Sun. Mat.)
Balaialka Orchestra
Mme Besson
Robbie Gordone
Karl
Maurice Burkhardt
Les Fignals
Klein Bros. & Brennan

SCRANTON
POLI'S
"Police Inspector"
Great Howard
5 Pierroscos
Maxini & Bobby
Noodles Fagan
Marguerita Starr
Gordon Bros & Kanaroo

SIOUX CITY
ORPHEUM
(Open Sun. Mat.)
Sam Mann & Co
Ida O'Day & Co
Three Leightons
Primrose Four
Dave Ferguson
Mario Aldo Trio
Juggling Burkes

SPRINGFIELD, MASS.
POLI'S
Billie Reeves & Co
Morris & Allen
Nattie Carroll
Troupe
Ronair & Ward
Caroline Franklin & Co
Pepino
DeWitt Young & Sister

TERRE HAUTE
VARIETIES
Banda Roma
Mason & Claire
Hyman Meyer
Alt P James
Carson Bros
Norton & Russell
Bert Wiggin
Marie King Scott
Nadell & Kane
Hermine Shone & Co

TOLEDO
KEITH'S
Mrs. Gene Hughes & Co
Staley & Birbeck
Barry & Wolford
5 Salsudas

SHOWS NEXT WEEK.

NEW YORK.

"A GENTLEMAN OF LEISURE" (Cyril Scott)—West End.
"AROUND THE WORLD"—Hippodrome (15th week).
"BETSY" (Grace La Rue)—Herald Square (15th week).
"BOUGHT AND PAID FOR" (Charles Richmond)—Playhouse (15th week).
"BUNTY PULLS THE STRINGS"—Comedy (10th week).
"DIBRAELI" (George Arliss)—Wallack's (15th week).
"GREEN STOCKINGS" (Margaret Anglin)—Grand Opera House.
"IRISH PLAYERS"—Elliott (5th week).
KINEMACOLOR PICTURES—Kinemacolor.
"KINDLING" (Margaret Hillington)—Daly's (3d week).
"LITTLE BOY BLUE"—Lyric (3d week).
"MAGGIE PEPPER" (Rose Stahl)—Harris (16th week).
"PEGGY"—Casino (3d week).
SPOONER STOCK—Metropolis (19th week).
STOCK—Academy.
"TAKE MY ADVICE" (Willie Collier)—Fulton (3d week).
"THE ENCHANTRESS" (Kitty Gordon)—New York (9th week).
"THE FIRST LADY IN THE LAND" (Elsie Ferguson)—Gaiety (3d week).
"THE GARDEN OF ALLAH"—Century (8th week).
"THE LITTLE MILLIONAIRE"—Cohan's (13th week).
"THE LITTLE REBEL" (Dustin and Wm. Farnum)—Liberty (5th week).
"THE MARIONETTES" (Mme. Nastimova)—Lyceum (3d week).
"THE MILLION"—39th St. (8th week).
"THE NEVER HOMES"—Broadway (11th week).
"THE PASSERBY"—Criterion (14th week).
"THE PRICE" (Helen Ware)—Hudson (7th week).
"THE QUAKER GIRL"—Park (8th week).
"THE RED WIDOW" (Raymond Hitchcock)—Astor (6th week).
"THE RETURN OF PETER GRIMM" (David Warfield)—9th week).
"THE SENATOR KEEPS HOUSE" (William H. Crane)—Garrick (3d week).
"THE SIREN" (Donald Brian) (15th week).
"THE THREE ROMEO'S"—Globe (5th week).
"THE WITNESS FOR THE DEFENCE" (Ethel Barrymore)—Empire (3d week).
"THE WOMAN"—Republic (18th week).
"TILLIE'S NIGHTMARE" (Marie Dressler)—Manhattan.
"VERA VIOLETTA"—Winter Garden (4th week).
VIENNESE OPERATIC CO.—Irving Place.

BROOKLYN.

"EXCUSE ME"—Majestic.
"MUTT AND JEFF"—Broadway.
"THE KISS WALTZ"—Shubert.
"THE RUNAWAY" (Billie Burke)—Montauk.
STOCK—Amphion.
STOCK—Crescent.
STOCK—Payton's.

CHICAGO.

LEW FIELD'S REVUE—American Music Hall (7th week).
GRAND OPERA—Auditorium (4th week).
"THE CASE OF BECKY" (Francis Starr)—Blackstone (2d week).
"GYPSY LOVE" (Marguerita Sylva)—Chicago O. H. (5th week).

"MODEST SUZANNE" (Belle Fisher)—Colonial (3d week).
"THE MASTER OF THE HOUSE"—Cort (6th week).
IMPERIAL RUSSIAN DANCERS (Gertrude Hoffman)—Larick (1st week).
"RUBELLION" (Gertrude Elliott)—Grand O. H. (3d week).
"SNOBS" (Frank McIntyre)—Illinois (3d week).
"LOUISIANA LOU" (Alex Carr)—La Salle (15th week).
"AS MAN THINKS" (John Mason)—Lyric (5th week).
"BABY MINN" (Marguerita Clark)—McVicker's (3d week).
"STANDING PAT" (Zelda Sears)—Olympic (3d week).
"THE NEW CODE" (Tim Murphy)—Powers (1st week).
"THE RED ROSE" (Valeka Suratt)—Princes (1st week).
"EXCUSE ME"—Studebaker (8th week).
"THE TWO ORPMANS" (Anne Brombaugh)—Alhambra (1st week).
"DRIFTWOOD"—Crown (1st week).
"GHAUSTARK"—College (1st week).
"THE TRAVELING SALESMAN"—Haymarket (1st week).

PANAMA.

"DEJANIRE" and repertoire—Opera.
"LA BREBIS PERDUE" and repertoire—Comedie Francaise.
"CONTES D'HOFMANN" and repertoire—Opera Comique.
"DAVID COPPERFIELD" (comedy) (new)—Odeon.
"LES SAUTERELLES" (drama) (new)—Vaudeville.
"L'AMOUR DEFENDU" (comedy) (new)—Gymnase.
"LES FAVORITES" (Comedy) (new)—Varietes.
"LA FLAMBER" (comedy) (new)—Forte St. Martin.

WORCESTER.

POLI'S
Harden
Big City 4
Nevin & Erwood
Haydn Borden & Layden
3 Macdoses
The Hylands
(One to fill)

"COURSE AUX DOLLARS" (spectacular) (new)—Chatelet.
"IVAN LE TERRIBLE" and repertoire—Gaites.
"BEAU MARIAGE" (comedy)—Renaissance.
"LE BONHEUR" (comedy) (new)—Antoine.
"LUCRÈCE BORGIA" (revival)—Sarah Bernhardt.
"L'AMOUR EN CAGE" (drama) (new)—Athenees.
"PLUS HEUREUSE DES TROIS" (comedy) (new) and "MADAME SANS GENES"—Rejane.
"MADAME FAVART" (revival)—Apollo.
"PETIT CAFE" (farce)—Palais Royal.
"REVUE DE L'AMBIGU" (farce) (new)—Ambigu.
"REVUE DES X" (new)—Bouffes.
"DOLLAR PRINCESS"—Scala.
"REINE DE GOLCONDE" (oprette)—Folies Dramatiques.
"TIRE AU FLAN" (farce) (1,100 performance)—Dejazet.
"LES BERCEUSES" (farce) (new)—Michel.
"PAPA FLIRT" (farce) (new)—Mathurina.
"SOUS LE LUMIERE ROUGE" (revivals)—Grand Guignol.
"LES CENT VIERGES" (revivals)—Trianon.

LOUISVILLE.

"EVERYWOMAN"—Masonic.
11-13 "THE HAVOC" (Henry Miller)—Macaulay's.
INDIANAPOLIS.
"THE MAGIC MELODY" (Walker White-side)—English.
"THE DEEP PURPLE"—Shubert-Murat.
"THE LIGHT ETHERAL"—Park.
"NEW CENTURY GIRLS"—Empire.

BALTIMORE.

"THAIS"—Ford's.
"OVER THE RIVER" (Eddie Foy)—Academy.
"OVER NIGHT"—Auditorium.
"GINGER GIRLS"—Gayety.
"IDEALS"—Monumental.
"ROCK OF AGES"—Holiday St.
"TICKET OF LEAVE MAN"—Savoy.
BUTTE.
"COUNTRY BOY"—Broadway.

PORTLAND, ORE.

"THE FORTUNE HUNTER"—Hellig.
"MOUNTAIN KING"—Sunglow.
"POLLY OF CIRCUS" (Ida St. Leon)—Baker.

TORONTO.

"GIRL IN TAXI"—Princes.
LOUISE GUNNING—Royal Alexandra.
"COLLEGE WIDOW"—Grand.
SAM DEVER'S—Star.
TROCADEROS—Gayety.

OMAHA.

"HASTING'S SHOW"—Gayety.
"AMERICANS"—Shubert.
"RED MILL"—Boyd.
"LOUIS MANN"—Brandela.

CLEVELAND.

"PRINCESS ZIM-ZIM" (Dorothy Donnelly)—Colonial.
"SPRING MAID" (Christie MacDonald)—Opera House.
THOS. E. SHEA—Lyceum.
STOCK—Cleveland.

ST. PAUL.

"THE GIRL IN THE TRAIN"—Metropolitan.
"THE BOY DETECTIVE"—Shubert.

CINCINNATI.

"REBECCA OF SUNNYBROOK FARM"—Grand.
"THE HENPECKS" (Lew Fields)—Lyric.
SATAN SANDERSON—Walnut.
"THE SMART SET"—Hicks.

PHILADELPHIA.
"TRAIL OF THE LONESOME PINE"—Broad.
"THE FORTUNE HUNTER"—Garrick.
"THE FOLLIES OF 1911"—Chestnut St. Opera House.
"LITTLE MISS FIX-IT"—Forrest.
"THE SCARECROW"—Walnut.
"SOUTHERN & MARLOWE"—Lyric.
"JACINTA"—Adelphi.
"NEWLYWEDS"—Grand.
"SILVER THREADS AMONG THE GOLD"—National.
"RANSON'S FOLLY" (Orpheum Players, Stock)—Chestnut St.
"MY PARTNER'S GIRL"—American Stock.
DUMONT'S MINSTRELS—Ninth and Arch.

NEW ORLEANS.
"THE COUNTRY BOY"—Tulane.
"THE COMMON LAW" and **"THE GIRL OF THE GOLDEN WEST"**—Dauphine.
"THE WHITE SQUAW"—Crescent.
STOCK—Lyric.
OPERA—French.
LEE MUSICAL COMEDY CO.—Greenwall.

BOSTON.
"THE PINK LADY" Colonial (2d week).
"BEN HUR"—Boston (7th week).
"THE BLUE BIRD"—Shubert (7th week).
"GET-RICH-QUICK WALLINGFORD"—Park (8th week).
"MUTT AND JEFF"—Globe (5th week).
"THE WHIRLWIND" (Madame Simone)—Plymouth (2d week).
"EVERYWOMAN"—Majestic (5th week).
"DR. DE LUXE" (Ralph Hers)—Tremont.
"THE SEVEN SISTERS" (Charles Cherry)—Hollis (2d week).
"A LITTLE OUTCAST"—Grand O. H. Stock—Castle Square.

KANSAS CITY.
"POLLY OF THE CIRCUS"—Grand.
"HE CAME FROM MILWAUKEE" (Sam Bernard)—Shubert.
"GIRLS FROM MISSOURI"—Century.
"WORLD OF PLEASURE"—Gayety.

DENVER.
"THE PARADISE OF MAHOMET" (Grace Van Studdiford)—Broadway.
"IN OLD KENTUCKY"—Tabor-Grand.

BUFFALO.
11-15 JOHN DREW; 14-16 CHAUNCEY OL-14-16 "OPERA BALL"—Teck.
"OUR NEW MINISTER"—Lyric.
"TIGER LILIES"—Lafayette.
"JERSEY LILIES"—Garden.
COTT—Star.

Marie Cahill in her new show, "The Opera Ball," gave the English version of the piece its first American presentation in Utica Wednesday night, the show playing Syracuse Thursday night. Just when the piece will be brought into New York is problematical as it may undergo some vast changes before its Broadway premier is planned.

Charlie Beerbower says his name is not "Beerbower," but Charles A. Bierbauer. You see, says Charlie, the "Beer" and the "Bier" are different, while the "Bower" and the "Bauer" are not the same. Charlie is quite touchy on this. He has his name printed on a card to avoid mistakes. Charlie says if he is called "Beerbower," the boys will kid, calling him "Rosebower."

King Louis (Barnes and King) saved a woman from being run down by an auto last Friday in Brooklyn. The woman, hysterical, started in to "heat up" Louis. A policeman wanted to arrest him also. The crowd gathered around, however, took Louis' side. Later the life saver received an apologetic letter of thanks from the rescued. (At least, this is how King Louis tells it).

An Italian vendor of statuettes approached Maurice Harold Rose in front of the Putnam Building on Wednesday morning and offered him a reproduction of Venus for \$6.50. With characteristic generosity Rose put in a bid for fifty cents. Promptly and without any hesitation the peddler declared the deal closed and Rose, in order to preserve his reputation, had to "make good."

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR

CHICAGO

VARIETY'S CHICAGO OFFICE:

35 SOUTH DEARBORN STREET

Phone 4401 Central.

Representative

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—While Major Glover has organized a good show this week it falls behind last week's bill by a wide margin. The baseball headlines prove to be the best "freak act" Chicago has had in some time, and the quintet have framed quite an amusing little offering for the two-a-days. The house seemed to enjoy looking them over, and when Cy Morgan pulled "Mr. Dream Man" the audience went good for a half dozen encores. The act has been well written around this number and a better one could not have been selected. And Cy Morgan can sing it. Coombs looks like he might be able to get away with a monolog. The quintet have rid themselves of whatever nervousness they possessed at first and could make the big league circuit without a mishap. And following them, Silvers and his baseball pantomime just walked away with a huge hit. Silvers couldn't have been placed to better advantage. The Mabelle Fonda Company of jugglers opened, and although a standard club act, they need practice. Several bad errors were made. Siema, a Danish conjurer, followed with a short routine of card and coin manipulation. Siema doesn't do enough. Seven minutes without a feature trick of any kind doesn't make a good act. Gerald Griffen & Co. took honors with a tabloid version of "Other People's Money." From curtain to curtain, Griffen kept them laughing. Brown and Newman, billed as late stars in "Little Johnnie Jones" and another Cohan piece came after Griffen with songs and talk in "one." This offering shows considerable improvement since seen around the smaller houses last season. Some new talk has been added to advantage and the dressing shows improvement. While in spots the act runs draggy, on the whole it keeps the house interested and goes well. The forced encores should be eliminated. It doesn't help matters and drags the finish. Loney Hascall has evidently been in New York so long he imagines Chicago a suburb. He soon wised up, however, and once becoming serious had things his own way. Helena Frederick in an operatic sketch, did very well. Andrew Robinson & Co. (New Act).—WYN.

EMPRESS (John M. Cooke, mgr.; Sullivan-Considine).—With all due respect to the ability of his associate entertainers, Sydney Grant is easily the hit of this week's bill and on form should headline this one of the S.-C. road shows. The Lea Gougeons opened the show with a musical offering that was neatly staged in a full set. The act has a weak finish in "one." Phil Bennett, costumed in native Alpine attire, went over nicely with a variety of character songs that ranged from popular melodies to the classic S.-C. road shows. The Lea Gougeons opened the most pleasing of singing voices and his closing yodel number gained for him an encore that could not be denied. Eugene Powers, Russell S. Randall and (Miss) Carey Lee, billed as Edward Davis' Players, presented Mr. Davis' dramatization of Oscar Wilde's novel, "The Picture of Dorian Gray," and received a fairly generous reception. Preceding this sketch was an extra unprogrammed attraction in the shape of a singing, dancing and talking skit by Lizzie B. Raymond and Lillian McNeil (New Acts). Bennington Brothers, strong men, closed the entertainment with a display of muscular development on flying rings. A brief exhibition of juggling served for an introduction and then followed a lively and finished routine of physical exercises that was unusually well applauded for a closing act. The first saw pulled a fairly well-filled house, but the attendance fell off at the second performance.

HEBO.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Unless the opening-night signs fall utterly, Joe Gaites has put over a winner in Bayard Vellier's new American suffragette play, "Standing Pat," a vehicle that has been wisely chosen for a practical demonstration of the histrionic ability of his star, Zaida Sears. The latter scored very satisfactorily last season at the Chicago Opera House in "The Nest Egg," but as successful as she was in that piece, still far greater should be her triumph here in "Standing Pat." The latter seems to possess to a marked degree the proverbial "punch" that has been so woefully lacking in many of this season's new plays, and the artistic energy of Miss Sears is the force that sends the essential ingredient over with an emphatic and effective thud. The piece has strength and lots of it, and the star is equal to the task of its development. The supporting company appears to be capable and very evenly balanced, but the skit acting displayed by the leading woman shines brilliantly the best work of her associates appears commonplace by comparison. Miss Sears is not exactly the whole show, but if the play goes over, which is a strong probability, her must be accorded the major portion of the credit. Bayard Vellier is some playwright, as is evidenced by the fact he has taken the much abused and none too interesting subject of women's suffrage and moulded it into a story that teems with the heart interest of an emotional society play one minute, and thrills with the excitement of a melodrama the next. The usual rough edges were in evidence Sunday night, but these will naturally be removed by the process of reconstruction and elimination, and

then Mr. Gaites and his star will be in possession of one of the very best comedy dramas in Chicago this season. The author, whose offering suggests the training and experience of a newspaper man, has elected to make "Standing Pat" a story of a suffragette movement in the little town of Glendale, Colorado, where one Sallie Thomas, the spinster president of the Thomas Trust Co. is induced to become a candidate for the office of mayor, a position the up to the announcement of her candidacy, has gone a-begging. This role, as may be supposed, is essayed by Miss Sears, and in creating the character, she has sensibly avoided the mannish make-up and masculine mannerisms that characterize the conventional suffragette pictures. On the other hand, the interpreter is decidedly feminine in the presence of her intimates and even in the midst of the most gigantic business transactions and in the dearest heat of her political campaign, never neglects to take advantage of an occasional opportunity to peer into a convenient hand mirror and bring into play the requisite power of a woman's toilet, an indispensable part of the act. It is the truthful portrayal that makes Miss Sears' work the dramatic triumph it is. In her contest for the mayoralty chair, Sallie Thomas invites the united antagonism of the other banking interests of the town, together with the beer trust and saloon element, all of which conspire to force the trust company to close its doors the day before election by causing a run on the bank. That has been anticipated, however, by the sagacious presidentes, who jumps a train for Denver and negotiates some valuable securities into sufficient currency to pay in full every claim. The third scene is the run on the bank, giving a melodramatic coloring to the conventional mob scene, produced by supers who may be observed through a convenient window. The brave suffragette circumvents the machinations of her enemies at every turn and carries the election by a comparatively small but nevertheless decisive majority. The presence of a woman's toilet and instrument in the last act for the purpose of getting the election returns, adds still more to the realism, even if the Morse code was badly abused. In the construction of "Standing Pat" the author shows a nice command of English in his dialoguing and has not neglected to weave into the usual thread of the plot by introducing an affair or two of the heart. But why the necessity of the suggestive contretemps between the young sister of Miss Thomas and the representative of the brewery trust? The audiences of such highly respected theatres as the Olympic are not likely to be interested in the details of a young girl giving up her education and way from boarding school and placed in a compromising position in a hotel on the pretext or promise of marriage. The producers will do well to remove this dirt spot. Manager Gaites has given the play a staging that is appropriate and effective, but not sumptuous nor elaborate. The first night reception of "Standing Pat" was vigorous and seemingly sincere, and with the generally favorable opinions of the local newspaper writers, Miss Sears should be good here for a long and prosperous stay.

HEBO.

STAR AND GARTER (Chas. Moo, mgr.).—Although considerably weakened through the absence of Lon Hascall, Ben Welch and his Burlesquers scored a fourteen karat hit at the west side house Sunday afternoon and proved conclusively that Jack Singer, Inc., has at least one good show. The first part runs much slower than the burlesque in every respect, but Welch has wisely placed his specialty just a few minutes before the finale and it gives the audience an appetite for more. Until his specialty, Welch did not appear in the opener, but was conspicuous throughout the remainder of the show. The first part would probably have gone a hundred per cent. better with Hascall in the lineup for Pat Kearney, his successor, has much to do, but the bit was evidently meant for a Hascall "lick" and not a Kearney straight man. Kearney does great work and carries the part nicely in his own way, nevertheless. However, the honors fall to Lew Kelly in the role of a "hop-head." Kelly, with a quiet, unassuming manner, pulled a laugh on appearance alone at every entrance. His one number, "Broadway," went over for an even ten encores. Another star was Vic Casanova, a three time Singer employee who essays the role of a Spaniard. Casanova is the noisiest Spaniard this side of Spain, but scores his points with some to spare. Ben Turbit does Irish in the first part and gets over quite well. The female department is a neglected feature. Three principals make up this division with but one anywhere near perfect. Alice Clifton looks good and sings well. She played her part as near good as a part can be expected to be played in burlesque. Patsy Delaney displayed a costume rather loud with one shoulder free from care and a little horseplay by Welch and the chorus. A little horseplay by Welch helped the number, but Welch kept strictly within the confines of pro-

priety at all times. Another well delivered number was "Military Maids," in which several different countries were represented by the choristers. The entertaining throughout the show was a feature and spoke well for the management. Considered in comparison with the various big shows on the Eastern W. sel, Ben Welch and his Burlesquers rank close to the top. They supply more comedy than three ordinary shows and added to that is a classy production.

WYNN.

AMERICAN MUSIC HALL (Geo. Harrison, mgr.; Ind.).—In addition to two or three important changes in the members of the cast during the last fortnight, the management of Lew Fields' revue announces that the new burlesque, "A Night in the Folies Bergere," will be introduced for the first time 10.

AUDITORIUM (Bernard Ulrich, mgr.).—The popularity of "The Master of the House" is convincingly attested to by the steady increase of the box office receipts; fifth week with no official announcement of leaving town.

CHICAGO O. H. (Geo. W. Kingsbury, mgr.; K. & E.).—Marguerite Sylva is on her fourth crowded week in "Gypsy Love."

PORT (U. J. Herrmann, mgr.; Ind.).—The popularity of "The Master of the House" is convincingly attested to by the steady increase of the box office receipts; fifth week with no official announcement of leaving town.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—Opening week of Frances Starr in David Selasco's production of Edward Locke's new play, "The Case of Becky"; here indefinitely.

COLONIAL (James J. Brady, mgr.; K. & E.).—Sallie Fisher and company are drawing well in "Modest Susanne"; will be succeeded Christmas eve by "The Spring M'd." **GARRICK** (As Token Worm, mgr.; Shuberts).—Farewell week of Blanche Ring in "The Wall Street Girl"; 10 marks the return to Chicago for one week of Gertrude Hoffmann in her Imperial Russian dances.

GRAND O. H. (Harry L. Hamlin, mgr.; Ind.).—Return engagement of this week of Gertrude Elliott in "Rebellion"; is understood to be arranging for a revival of "The Dawn of a Tomorrow."

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Initial week of Frank McIntyre in George Bronson Howard's new farce "Snobs"; engagement indefinite.

LA SALLE (Harry Askin, mgr.; Ind.).—Seats selling ahead to holidays in evidence of the popularity of "Louisiana Lou."

LYRIC (A. Token Worm, mgr.; Shuberts).—John Mason continuing to attract a healthy business in a limited engagement of "As a Man Thinks."

McVICKER'S (Geo. Warren, mgr.; Ind.).—After an absence of several months, "Baby Mine" returned this week with Marguerite Clark and the original company; duplicating success of last spring at the Princess; engagement for two weeks.

POWERS (Harry J. Powers, mgr.; K. & E.).—Mario Dore takes leave at the end of this week; "A Buttery on the Wheel" will be succeeded by Tim Murphy in a new political play entitled "The New Code."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—First week of Zea Sears in Bayard Vellier's new comedy, "Standing Pat"; engagement indefinite.

PRINCESS (Mort H. Singer, mgr.; Shuberts).—The Bartholomae farce, "Over Night," vacates 9 to make room for Valeska Suratt in the Manhattan success, "The Red Rose"; booked indefinitely.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—The Savage farce "Excuse Me" is one of the few plays that successfully defies the unfavorable theatrical conditions in Chicago and is running merrily along with no sign of an early closing.

ZIEGFELD (W. K. Ziegfeld, mgr.; Ind.).—Last week of Clara Louise Burnham's novel dramatization, "The Right Princess"; will most likely be taken to Boston for an indefinite run.

ALHAMBRA (Marvin-Roche Co., mgrs.; Ind.).—"The Smart Set"; next week, Anne Bromagh in "The Two Orphans."

CROWN.—"Mutt and Jeff" from the Globe; next week, "Driftwood."

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock.

HAYMARKET (H. A. Bailey, mgr.; Stair & Havlin).—Herman Luberg in "Schooldays"; next week, "The Traveling Salesman."

IMPERIAL (Kilmt & Gazzolo, mgrs.; Stair & Havlin).—Ward and Vokes and Lucy Daly in "Trouble Makers."

MARLOWE (Ralph T. Kettering, mgr.; Ind.).—Stock.

NATIONAL.—"Driftwood."

In pursuance of a time-honored custom of observing Thanksgiving in the houses of the Inter State vaudeville circuit with a feast-celebration the night before, the management of the Plaza, this city, combining jointly with the attaches and the various acts on the current bill, pulled off a banquet back stage on the eve of the great National holiday immediately after the conclusion of the last show. The scene-shifters proceeded to clear the stage in record-breaking time and in a short while there appeared in place of the equipment, tables laden with tempting viands and refreshments for the solace of the inner man. Covers were laid for over sixty and the collation was a regular course affair in which the popular Thanksgiving bird was the feature. A delightful entertainment by volunteer talent was provided and the usual after dinner speeches were made by the most fluent of the talkers in attendance. Col. Will A. Dudley of a local amusement weekly acted in the capacity of toastmaster. H. C. Miller, manager of the theatre, was master of ceremonies.

Gaskell & McVitty are reported to be contemplating the production early next spring of "The Shepherd of the Hills," a dramatization of Harold Bell Wright's widely read novel of that name.

TOURING IN AMERICA

MISS ADA REEVE

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

Louise Closser Hale, the actress wife of Walter Hale, a member of John Mason's "As a Man Thinks" company at the Lyric, has abandoned the stage, and is devoting herself entirely to literary pursuits.

Bob Burns and Nick Sampanis, who have been associated for several months in a booking arrangement in the Crilly Building, have arrived at the parting of the ways. The former is still representing the Bert Levy circuit here while Sampanis is confining his labors to the management of several local picture houses which he controls.

Milda Marie Moore, a Chicagoan who attracted some attention last season in a student performance of Maeterlinck's "Mary Magdalene," has joined James K. Shackett's company in "A Grain of Dust," which scored here recently at the Blackstone and later on at Powers.

A portrait of the late Charles E. Kohl, picturing the departed theatrical magnate in a characteristic pose with his favorite spaniel, Nick, on the terrace of his country place at Oconomowoc, adorns the lobby of the Majestic theatre. J. Irving Niles is the artist.

Amelia Gardner is understood to be contemplating a withdrawal from the cast of "The Master of the House" at the Cort shortly to take the leading role in a new play Liebler & Co. will produce.

Anne Crowe has deserted the cast of "Over Night" at the Princess to go to Boston, where she has undertaken the principal part in a vaudeville playlet, entitled "That Case of the Joneses," the author of which is Florence J. Lewis of Radcliffe University.

Since leaving the offices of his brother's booking agent, Claude Doyle has become a newly wed. Mrs. Doyle is said to be a non-professional of this city.

"Beverly of Graustark" will be given a stock company production next week at the College theatre. "The Prince Chap" is announced as the following week's attraction.

That George Ade Davis, erstwhile assistant manager and press agent of the Studebaker theatre, is a publicity promoter of considerable ability has been established among the theatrical gentry of this city for some time, but never until now has the energetic shows news disseminator ever been suspected of promoting his own individual publicity, but when the genial namesake of the eminent playwright and author reported himself the victim of an attempted hold-up at the hands of three Greeks at a late hour Thanksgiving eve, several of his acquaintances were unkind enough to hint the young man was guilty of putting over a piece of press work that was calculated to give him the exclusive center spot in the limelight glow. According to Davis' version of the affair he was weighted down with a considerable sum of money which he successfully defended at the expense of being severely beaten by his assailants. Singularly enough he was unable to draw a gun with which he had thoughtfully armed himself and which no doubt accounts for the continued existence of the three highwaymen. The alleged hold-up is reported to have occurred in the immediate vicinity of Michigan avenue and Van Buren street, quite a lonesome and charmingly ideal spot for a tragedy in the smog hours.

While the Michigan Vaudeville Managers' circuit has expanded to any appreciable extent during the last year, rapid strides have been made in the direction of the general protection of its individual interests throughout the state. New links have been added to the old chain in the shape of the Orpheum, Grand Rapids, owned and operated by the Gilligham & Smith Enterprises, and the Orpheum, Hammond, Ind., of which W. B. Butterfield, chief of the Butterfield Circuit, is a stockholder. This circuit is affiliated with the Western Vaudeville Managers' Association and gets its bookings under the general direction of Manager Butterfield, whose headquarters are at Battle Creek, Mich.

In the neighborhood of fifty blind people, chiefly from the Industrial Home for the Blind, in this city, attended the performance of "As a Man Thinks" at the Lyric Monday night under the escort of Frederick Bolotin,

president of the Improvement Association of the Blind. The members of the party had read a description of the scenes of the play through the medium of advance notices printed in raised letters, and in that way were able to secure a fairly clear understanding of the show.

Blanche Ring, who concludes her engagement at the Garrick this week, put over a neat little piece of press copy Friday of last week by going on the Stock Exchange floor of the Chicago Board of Trade and auctioning off the first batch of Red Cross stamps in the local fight against tuberculosis. The highest bidder was A. I. Valentine, a broker, who afterwards enjoyed the courtesy of a private box at the fair auctioneer's performance of "The Wall Street Girl."

Harry Askin, manager of the La Salle Opera House, and producer of "Louisiana Lou," seems to have reconsidered his personally announced determination not to send out another company of that play, and is reported to be actively engaged in the casting of a No. 1 show. Sam Liebert, who has been playing around here in vaudeville for some time past, is known to have been given the part of Lidofski, essayed in the LaSalle show by Alex Carr, and Maude Raymond has been encoined for the role of Jennie Wimp, in which character Sophie Tucker is now appearing. Manager Askin's plans are said to extend a long way ahead and provide for a late spring invasion of Boston and San Francisco respectively by the two companies.

Succeeding "Baby Mine" at McVicker's, 17, will be seen Edmund Davis' spectacular, modern play, "The Round-Up," which comes as a holiday attraction.

The annual benefit performance of the Chicago branch of the Theatrical Mechanic's Association was held Friday afternoon (8) at the Chicago Opera House. A long varied program of entertainment provided by the players appearing at the various local theatres, was offered.

Frances Cosmar has succeeded Viola Archer in the cast of "Everywoman," which vacated the Grand Opera House last Saturday night. Miss Cosmar plays the part of Conscience.

Vera Barrett, wife of Arthur Barrett, and a member of the vaudeville team of Barrett and Earle, developed typhoid fever last week and was taken to the Chicago Homeopathic Hospital for treatment. As a consequence, it was necessary to cancel the vaudeville bookings of the act for the entire season.

Edward J. Ader and Frederick Story, who have been associated here in the law business for several years, have agreed to disengage and henceforth will go their respective individual ways. The split in partnership has a sequel in the shape of a threatened litigation on the part of Mr. Story, who alleges that his old partner took the liberty to invest the funds of the firm in private business enterprises. As a consequence, Story has sued Ader for an accounting. The latter's future plans are unknown, but the former has already formed a business alliance with William Friedman, formerly an Illinois State assemblyman, and more recently connected with the office of Chicago's city attorney.

After a reconsideration of the case, Judge Burke of the Superior Court here was persuaded to grant a divorce Nov. 29 to Mrs. Lillian Barnes from her husband, Fred Barnes, the booking agent. A settlement of their property rights have been satisfactorily effected.

In the neighborhood of fifty suburban newspapers banded together in an organization known as the Cook County Press Club, have declared war on the Chicago theatres, whose advance press notices it is claimed they have been publishing without the proper recognition in the way of reserved seat courtesies. The members of the club are understood to have agreed to discontinue the publication of the notices of current and coming attractions unless accompanied by tickets.

Counsel for Mabel Tallafiero, the actress wife of Frederic Thompson, has taken the initial steps to secure for their fair client a divorce.

The fact of Jones, Linick & Schaefer being interested in the 198-year lease of a piece of property at the northwest corner of State and Randolph streets, this city, seems to have been sufficient reason for a morning newspaper to publish a feature story last Monday in which the "pop" vaudeville theatre magnates are credited with planning to build another loop playhouse. Inquiries at the firm's offices in the Orpheum theatre building upsets this theory completely and sifts the report down to a flight of imagination on the part of a newspaper reporter.

A re-arrangement of bookings in the south by which the Wells houses playing vaudeville revert from the Sullivan-Considine Circuit to George & B. Greenwood, who has perfected an affiliation with the Hodkin's Lyric Circuit, gives the latter office an opportunity to send their shows as far south as Jacksonville and Tampa, where they have recently secured houses. Late additions to the Lyric Circuit are the Imperial, Waco, Tex.; the new Majestic, Jacksonville, and the Garden, Tulsa, Okla.

The Grubel Brothers, who operate the Electric, Joplin, Mo., have purchased an additional twenty feet on the north side of their present site and in the spring of 1918 will erect a new modern theatre occupying the entire seventy-five feet now in their possession. The new house will have a balcony and will seat 1800.

WILSON AVE. (M. Licals, mgr.; agent, W. V. M. A.): James Callahan; Lora Porter; J. White & Co.; Cohen & Young; Jack Correll Trio. Last half: James Callahan; Four Bragdon's; Laypo & Benjamin; Lissie D'Orsey; one to fill.

WILLARD (J. G. Burch, mgr.; agent, W. V. M. A.): Four Bragdon's; Laypo & Benjamin; Lissie D'Orsey; Adamini & Taylor; one to fill. Last half: Lora Porter; J. White & Co.; Cohen & Young; DeLee & Orma; Jack Correll Trio.

ABHLAND (A. E. Weidner, mgr.; agent, W. V. M. A.): Rose & Arthur Boylan; Paulinetti & Pique; Dick & Dolly Merriman; Frank Rogers; Gosseline & Blade. Last half: Dorothy DeSchelle & Co.; Dean, Orr & Gallagher; Hildebrand & DeLong; Frank Meisel; one to fill.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.): Swain's Rats & Cats; Hines & Remington; Ed DeCorcia & Co.; Rice & Cady; Florens Troupe. Last half: Van & Pierce; Norton & Russell; American Newsboys Quartet; Klein, Ott & Nicholson; Schaar Wheeler Trio.

SAN FRANCISCO

By ART HICKMAN.

VARIETY'S San Francisco Office, 908 Market Street.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—The Rays (John and Emma) in their latest act, "The Band Master," proved a most enjoyable feature in the comedy class, and were a riot of a hit. The Six Bracks, a foreign acrobatic turn appearing for the first time on the Coast, closed the show, holding the audience until the finish with their almost marvelous acrobatics. Diero, on the accordion, was added to the bill and placed next to closing. He stopped the show. Les Fraud-Nad, ventriloquist from France, seemed simple after the very recent visit of Ed F. Reynard. The act was altogether too weak to follow that real ventriloquist so closely, and if the circuit wants to get value out of this foreign turn, it will have to shift its bookings away from the Reynard trail. "Mlle. De Fallieres With Her Family" as the act was billed, opened the show quite unsatisfactorily. Among the holdovers from last week which should have been on the program, Mazie King and Co., and Lynch and Zeller did not appear. Brown, Harrie and Brown repeated their laughter hit of last week, Hank Brown getting it away across for the holdover stay. Tom, Nawa and Co. recomposed for last week's poor showing by scoring heavily in "When Pat Was King." The disarrangement and rearrangement did not work out any too pleasing a show, although the good comedy strewn through the performance did much to save it. The conflict between the characters of Johnny Ray and Tom Nawa did not make itself too evident, excepting to the regulars, the good comedy in each turn standing it off.

EMPRESS (Sullivan-Considine; agent, direct).—Warren and Seymour in "Que Vadis Turnd Upside Down," a title once in use by Shean & Warren, of which the Charles Warren of this act was Al Shean's partner, provided plenty of laughter up to the finish, which is weak, and should be rounded off to give the act the full count all the way. Tom Smyth, who terms himself "The Dancing Daffydill," strikes Frisco as a coking good eccentric "single." He was repeatedly encored for his dancing. The Three Bananas closed the program, holding the house thoroughly interested in their meritorious handling of the club. The Falcons proved good opener, with plenty of new tricks for diversion. The Basque Quartet hit the audience a real wallop with their "Lucia" and "Chocolate Soldier" selections. They were applauded to the echo. Terry and Lambert, although billed, did not appear. In their place was a sketch played by Walter Montague Co. (local). The piece and company scored a substantial hit, taking a number of bows. Dunbar and Turner, who modestly call themselves "Vaudeville's Clever Novelty Dancers," with sub-billing of "The American Girl and Yankee Doodle Dutchman," did well enough on the dancing, but fell away on the singing, and dropped a bit further down on a monolog, containing nothing worth while. Unless the team can improve in the two latter departments, they would better work a straight dancing turn, and at the very most, should not talk unless certain of their material, holding to the singing and dancing to pull through, if all dancing isn't decided to be the thing.

The Wigwag-National, Globe and Central theatres have been refused licenses on account of their deficient fire protection. The Wigwag will start building April 1 on the present site.

Kinemacolor pictures at the Alcazar have proven themselves a huge success, having played to capacity since opening. The prices of two and four bits didn't seem to have any effect on the public, as they responded quickly.

Bert Levy will shortly move to luxurious offices in the new Alcazar Building, having leased the entire first floor.

It is a certainty that within a very short time the Garrick theatre (old Orpheum), the first Class A theatre to house pictures for five cents in this city, will go to vaudeville, which will make a circuit, when the Majestic and old Alcazar opens, of three weeks. The San Francisco controlled and booked by Ackerman & Harris, of the Western States Vaudeville Association. The prices figured on are 10-20.

Montgomery and Stone are the idols of showmen, they having secured a great number of full page articles and interviews by the dozen. Floissie Hope did justice to herself after her six years' absence, and was also well represented by the press, she having been a favorite in the Kolb and Dill days of San Francisco.

Jim Duffy, the head of the Santa Fe System, Western, returned from his eastern trip and reports that he sees nothing but Frisco for the next four years.

Al Goldfinger, for two years the head of Remick & Co's San Francisco Branch, left for Chicago to take the management of the wholesale department of the Harris company. He has been succeeded by a Mr. Atkins, who has successfully handled the destinies of the Remick Company in Portland.

Ed Homan has fully recovered from his attack of appendicitis, and is building a new house in Vallejo. It is not certain what is to go in it.

Sam Mendelson for years was the shining light in vaudeville circles in Vallejo, has not lost all his ambition. He is willing to work to a sufficient start, and is employed at the Grand theatre, Sacramento, a S.C. house.

The Orpheum, Sacramento, playing acts the last four days of the week on the pump from Portland, is now an assured success. The Chamber of Commerce guests would be taken each week. Ed Lusk is perfectly qualified to be an out of town manager. He handles the Orpheum interests in Sacramento.

When answering advertisements kindly mention VARIETY.

A GREAT BIG "HIT" ALL THE WAY ON THE PERCY WILLIAMS' TIME

Weston, Field and Carroll

IT'S A "WISE" ACT NOW-A-DAYS
THAT KNOWS A "WISE" SONG

"MAMMY'S SHUFFLIN' DANCE"

The first appearance of the San Francisco Symphony Orchestra occurred matinee, the first, at the Cort. The season tickets are as low as three and a half. Orchestra ten dollars, First Balcony, ten, seven and a half and five; Second Balcony, five and three fifty. The brilliant conductor, Harry Hadley, has been very successful and is delighted with the musicians collected for this organization.

Much will be expected of Ada Reeve, as her publicity already is very pronounced.

Edna Fisher, leading lady for Essanay picture stock company, fell from a stage coach, seriously injuring her ankle. It will keep her from indulging in any rough western pictures for some time.

Marion Jennifer, of Jennifer and George, Spanish Serenaders, left for Seattle to marry Dr. Ashton, a prominent physician of that city.

Al Joy, formerly dramatic critic for Examiner who resigned to accept the press agency of a leading theatre, is back on the Examiner staff; his articles will appear in the sporting columns instead of under theatricals.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Three acts in a row without a word spoken is rather unusual and the formation gave this week's show a slow start despite the fact that each of the three "sight" acts which came in the first half of the bill made good. Deimoro and Onedra opened the show with their perch act in "one." They have a showy number and make their tricks look well through skilled handling, but the applause was scattered by reason of the act playing to those coming in. The Majestic Trio failed to arrive and the Geehan Brothers, local dancing team, filled second position. The boys are good stoppers, showing little away from the regular routine, but doing it well. Then came the Piroscuffs with their rapid-fire juggling, and things began to liven up. This act stands right in the front rank of juggling troupes with a lot of showy tricks and a principal juggler that is a wonder. The work with the hats sent them away bearing a liberal amount of favor. Those in front were pretty well down in their seats by the time Quinn and Mitchell got on, and the talk sounded so strange it was some time before it hit the right spot. Once started, they were all right and the "Lemon City" act went right through to a good finish, getting steady laughs and a big hand at the close. Charles Kellogg, the nature singer, let them down once more. They were interested and liked the birdman's novel offering, but seemed content with showing it by paying him considerable interest. He also drew liberal reward for his whistling and chatter about the science of the wood beings. Then it was up to Bessie Wynn to start things over again, and she did it nicely with some new songs. Miss Wynn never appeared to better advantage so far as costumes go, for each one worn was a superb stage dress making her the same dainty picture. Miss Wynn may lay claim to being a champion in her class when it comes to adding an artistic pose to her singing. The big laughing hits were bunched at the end of the bill. May Tully in her new sketch, "The Battle Cry of Freedom," put everybody in good humor. This is a little dandy of a sketch with plenty of that breezy atmosphere which fits a vaudeville offering so well and it could not be in better hands. Miss Tully is a sure enough laugh winner and she has a corps of very capable assistants in Frances Carson, Robert Lowe and Jess Keppler. Few sketches have been shown to better advantage. Will Dillon had it pretty soft from the time he started his first song. Dillon has a couple of corking good numbers in his list for his visit and his bit of song boosting with two boys in the audience put a dandy finish to a very well liked act. Dillon hasn't followed any particular style of working and it seems to suit him to a dot from the way he was received. Bowers, Walters and Crocker had the closing spot and it was just the act for the place. From the way those in front remained in their seats they would have been willing to stay longer and waited for the "Rubens" to appear again after they had pulled the nifty exit under the drop.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—There never seems to be

any difference in the audiences at this house, every act appears to be a hit and those in front appear willing to accept everything offered. Even the first show went through just as easily as could be and there was no evidence of "hard" audience. The house was filled on the lower floor, the balcony more than half with several rows in the gallery, a fine start for any show. The bill hit the usual high average. One thing noticeable was that each act was nicely put on, the settings being equal to many seen in the best of the big time houses. This always helps an act. Also the Penn has a pretty well trained stage crew for three of this week's acts drew on the house staff for assistance, and Willie Zimmerman made good use of Leo Gerson and his orchestra. Zimmerman hasn't been seen hereabouts lately. He has changed his old act only a little and his impersonations were liked, especially those of popular favorites, while the others were "recognized" by those who imagined the likenesses were good. Zimmerman has an entertaining act and it makes a big number for the small time. Fred Bond, Fremont Benton and Co. are back in vaudeville with "His Gay Papa," always a good laughing sketch and capably played. It won its usual favor. Hilda Hawthorne did equally as well here as last week at Keith's with her clever ventriloquist act. To follow the Great Lester, who was here last week, and get away with it as did Miss Hawthorne, is pretty strong argument in her favor. The Aerial Bartlett's opened nicely with their pretty trapeze work. They are a neat looking couple in the air and have a nice routine of showy tricks. It's doubtful if the West Philadelphia audience have had anything just like the single which J. Francis Dooley offered. Jimmy just slipped over a lot of his "lilly" stuff and kept right at them until he had them laughing in good shape. They brought him back often enough to permit him to tell them that his wife was ill and that he was just trying to "push a single over." He did. The snappy tumbling act of the Robert De Mont Trio put a good finish to an entertaining show.

EMPIRE.—The "blue pencil" put an awful crimp in the chances of the "Darlings of Paris" this week. The show could never win a place in the front rank without the "cutting" for it is far from a first class show in its complete form. After Manager Bulkley had finished his work there was still room for more editing had the house manager wanted to make a regular clean-up. It must be a pretty "mussy" show where the criticism is the limit. J. Theodore Murphy is the principal comedian and he worked as though he had the raw material to build up his comedy, and without it he didn't get very far as a laugh producer. When he cut loose a bit, Murphy got the laughs because the stuff went over without much help. The first part is called "Murphy's Troubles," and he had them sure enough. The title suits the whole show better than does "The Darlings of Paris." The latter suggests that there might be some Frenchy stuff mixed in somewhere, but it never cropped out, excepting when Gladys Sears pulled a bit, and then it wasn't near so funny as her Yiddish. Gladys is a particularly bright spot in this show. In fact, the women run away with it. Murphy may do so when he is allowed to work, but his hands tied it's a girl show, and they can carry their end. It was a pretty sad affair until the olio started. "Murphy's Troubles" has a slim plot concerning an Irishman's escapade with an actress. It's very old in theme and develops nothing of much merit so far as comedy goes. John Powers, Gus Elmore and Lloyd Pedrick are the other men employed, but they have nothing much to work with. The girls furnish the only brightness of the piece and if the comedy was as good as the musical numbers and the olio the "Darlings" might pass through. The only time anything started was in the burlesque, and it was the "Irish Justice" that put it over. That "Irish Justice" is getting to be almost as good a life-saver as Old Glory and the "Spirit of '76." There isn't a chance any more for "Dile," but "Irish Justice" is a sure-fire at the Empire. Even the whippers worn by the judge's assistants got a giggle. There must have been about 150 persons in the house Tuesday afternoon and they had their money's worth out of "Irish Justice," which was working under the title of "The Seal Trust Trial." When Murphy spit in a district attorney's hat it was good for a

laugh. When he hit the lawyer on the head with his cane it was a roar; the "growler" was a riot and when the bladder was used there were several in front ready to be carried out. Nearly a third of the "audience" were women and one laughed so hard she scared her infant in arms until it cried, after first taking a couple of squirts at the stage to see what all the noise was about. Johnny Powers got the real comedy out of a "nancy" bit. He did not have much of a chance in the first part or might have helped some there. Miss Sears was also given an opportunity to boost things in the court room scene and made good a mile with a seaside number which she dressed shapely and prettily. Miss Sears did not appear until just before the end of the first piece, where she put over "Mysterious Rag," assisted by Harry Bandy, the two getting a hit out of the number. Jessie Powers and Louise La Booth also led numbers in the first part while Lillian Washburn did very nicely in a quiet way. In the "Irish Justice" bit the women had full sway. Whenever there was a chance for double-meaning talk it was used and went over for a big laugh. Miss Powers, who posed as the cause of the trial also added to the picture for Jessie is some picture in tights. In the first part Jessie was careless with her shape, wandering about in the woods wrapped up in brown tights, but she looked the part and by a free use of her voice helped to enliven things. It would have been a terribly poor show without Gladys Sears and Jessie Powers. Miss Sears also gave the olio a fine start with some character songs, and Gus Elmore and Lillian Washburn put over a singing and talking sketch with good results. Watson and Bandy's act was omitted because Sam Watson is ill in a Baltimore hospital. His absence probably helped to cripple the show. John and Jessie Powers closed the olio with a snappy bit of singing and talking which pleased. There are a goodly supply of numbers, well selected, but with the exception of the one or two, poorly dressed. A chorus of sixteen girls contribute liberally to the success of the numbers. There is a fat girl on the end of the line who comes out for a "rag" bit and "Buster" Darville, who used to be Al Reeves' prize "Pony" and they inject a lot of life into the numbers. If "The Darlings of Paris" could play to audiences like those who congregate at the Empire the show could go along on what it gets out of the "Irish Justice" bit, and they might substitute "Bigfoot Wallace" or "Hotel Topsy Turvy" for that first part and have a riot all the way. But as there are not so many audiences as easy as the Empire's, the "Darlings" will have to put over a better article to get near the first class.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—The booking of Thomas Q. Seabrook proved a master stroke and business was big all week. The former comic opera star comedian no doubt drew many into the Palace that had never seen the inside of one of the "magic-lantern opera houses," and he was a big hit. The move was so good that it ought to serve as an example for feature acts of the Seabrook kind and good things to hand out in a town where the battle is as strong as it is here. There was a pretty good average show in support. The Musical Macks offered a novelty in a musical way which won plenty of favor. Miller and Cleveland did very well after starting slowly. It sounded odd to hear the girl give the fellow "call" and then say, "Well sing as a song." Still it isn't funny in the picture houses. Once started the comedian got a lot of laughs and it proved a very likable act. Reed and Smith danced well and one played a violin. The talk don't help much. Mattie Quinn sang a couple of songs, one of which was one of Seabrook's. Probably she used it as an imitation after the first show. She finished with some dancing. She can step, too, but she might just as well stick to her songs. Elverson and Jago offer some baton juggling mixed in with some comedy. The juggling is fairly good, the comedy on a par with the song they open with. Cospland and Walsh can at least claim credit for offering something out of the ordinary. They sing a little, play musical instruments, and when he tells an old gag she slaps him with a newspaper. Surely that's new enough when the woman does the slapping. Cody and Christy also pull some old gags and one of them takes the slap, but the newspaper is omitted. Old stuff. They finishing with some corking good stepping. Sam Barton is a tramp cyclist and the same kind of a com-

edian. He does one good trick on a high unicycle.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Following a pretty well handled bit of advance publicity for which the local newspapers fell heavily, Selta and Chlam were booked as the feature here this week, the several columns of free advertising being used to good advantage. Selta, who is said to be a Peruvian princess with an American cowboy for a husband, does a little singing, some Indian dances and some sharp-shooting. The act will do any business with the same kind of advance billing. The remainder of the bill just about hit the 50-50 average. Lois Grace tried something that was all wrong. The woman has a fairly good voice and shows a neat figure in a bathing suit, but she will never do as a comedienne, and this is the part she stars. When she hits the right trail the little boy who sings while she dresses will help her put over an act. Charles Klass manipulates a concert size accordion. He is not a Froinbi but he plays the kind of music that is popular and he was well liked here. Smith and Rowland did nicely with a singing turn. Cogan and Bancroft secured some comedy with their roller skating which pleased. John W. Cooper, the colored ventriloquist, has built up quite a pretentious act of its kind and does good work with the dummies. Anna Zellman and J. Tanzman overdo the rag thing, singing four in a row. Anna has a chance in burlesque with that "Passionate Rag," but the rest of the act is not going to carry much weight. They are always talking about the stage-manager putting them off the stage. Some day it may happen. Harcourt and Leslie got through nicely with working very hard. Harcourt did good work in burlesque and if he intends to remain in vaudeville should go after something better than he has now. Until he gets something better, however, this will probably do on the small time. The Bel Canto Trio pleased with their singing. W. H. Cherry is the new stage manager at the Victoria.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—This is anniversary week here and the bill made a very fine impression. The Liberty has enjoyed a year of good business and the shows offered have been up to the average of any of the better class of the small time houses. This week the bill is: Gennaro and His Band; Moore and Moore; Fred W. Peters and Co.; Bernard and Roberts; Edith Raymond and Co. Gustave Neuss and Gilbert Eldred.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Mr. and Mrs. Robyns; Raymond, Leighton & Morse; Errac; The Wheelers; Great Strick; May Melville; Shayne & King.

KEYSTONE (M. W. Taylor, mgr.; agent, Taylor Agency).—Sydney Dean & Co.; Saroney; Lewis & Warner; Flying Asslins; Jones & Grant; Charles Harris & Vera Sisters.

FORPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Three Troubadours; Bonner & Meek; Wurnell & Nelson; Kantor & Goldie; Ned Dandy; Aerial La Rue.

GYRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—J. B. Two Afrids; Black Brothers; Kelm & Leighton; Virginia Walsh; Noddis & Elrae.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman).—J. B. Morris & Morris; Benson & Bell; Harry & Lucille Gardner; John Dooley.

ALHAMBRA (Frank Mignone, mgr.; agent, M. W. Taylor).—Alber's Bears; Gertrude Dean Forbes & Co.; Geyer & Vallee; Manning & Ford; Harris Twins; Fred & Bess Lucier.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor).—Larry & Lizzie Smith; Bertha Noss & Co.; Mort Fox; Henri Davis.

HARTS (John Hart, mgr.; agent, M. W. Taylor).—"The Eagle & Girl"; "Laughing Horse"; Deaver Manfkins; Searl Allen & Co.; Morris & Kramer; Edwards Animals.

NORTH PENN (C. Johnson, mgr.; agent, M. W. Taylor).—Katherine Potter; Dilks & Dilks; Animated Doll.

COLONIAL (Al. White, mgr.; booked direct).—Morgan Chester & Co.; Presto; Law & Patterson; Pitt's Prison Life.

PLAZA (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Falls & Veronica; Morrissey & Hanlon; Roland Carter Co.; Hetty Urra; Juliet & Romeo.

POINT BREEZE (D. Bader, mgr.; agent, H. Bart McHugh).—J. B. Anita; Temple & Bennett; Sylvester; Buster Brown Minstrels.

GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—J. B. Wallace's Cockatoos; Fraschni & Veron; Whitely & Bell; Ali Rajah.

STEIN'S MAKE-UP

ABSOLUTELY GUARANTEED

When answering advertisements kindly mention VARIETY.

The reason for this dignified advertisement is to attract attention

"Hit Songs by Hit Writers from Hit Publishers"

"Mysterious Rag"

(Get this one in a hurry)

"When I'm Alone I'm Lonesome"

(Some Ballad)

**"One O'Clock in the Morning
I Get Lonesome"**

(Will make anybody laugh)

**"Take Me Back to Your Garden
of Love"**

"When You're in Town"

(Call on us)

"Dreams, Just Dreams"

(For goodness sake, wake up and get it)

"Alexander's Ragtime Band"

(Still playing to capacity)

Professional Copies and Orchestrations in any key

WE DON'T PUBLISH SONGS—WE ONLY PUBLISH "HITS"

TED SNYDER CO., Music Publishers

112 West 38th Street, New York City

CHICAGO OFFICE: State and Monroe Streets (Opposite Majestic Theatre)

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—7-9 The McNutts; Sherman & McNaughton; Goodwin Bros.; Hinde Japa.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—7-9 Shelly; Russel & Fuller; Lazell & Baker.

GERMANTOWN (Walter Stumpff, mgr.; Chas. J. Kraus, agent).—7-9 Gordon Bros. & the Boxing Kangaroo; Nick Santora & Co.; Clarence Marks & Co.; Overing Trio; Hubert De Voe.

MODEL (H. A. Lord, mgr.; Chas. J. Kraus, agent).—7-9 Van Harding; Oriole Trio; Harry Batchelor; Jack Boyce; Dorothy Randall.

IRIS (M. J. Walsh, mgr.; Chas. J. Kraus, agent).—7-9 Polk & Polk; Emeline; Mene-teckel; Chas. W. Terris & Co.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Four Musical Elphants; The Parshley; Estelle Wordette & Co.; West Brothers; Flying Dorcens; Deas, Rees & Deas.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—7-9 Jim Harkins; Irene & Bobby Smith; Nola Family; Fritzell, Haubell & Co.; Louis Eldridge & Co.

COCKSINK PALACE (Nixon-Nirdlinger).—7-9 Mansfield & Clark.

COLUMBIA (Nixon-Nirdlinger).—Mr. and Mrs. Fairchild; Some Comedy Four; Henry & Wood.

ALEXANDER (Geo. Alexander, mgr.; Stein & Leonard, Inc., agents).—7-9 Halleuer & Halleuer; Shelley; Bendon & Abendons; Nan Wagner Stock Co.

CRYSTAL PALACE (Dave Baylison, mgr.; Stein & Leonard, Inc., agents).—7-9 N. McCurdy; The Raymonds; Geo. Sinclair & The Percy Girls; Zeda.

FAIRHILL PALACE (C. Stangle, mgr.; Stein & Leonard, Inc., agents).—7-9 Jordan & Francis; Courtwright & Adams.

GRAND (Chas. Rapoport, mgr.; Stein & Leonard, Inc., agents).—7-9 West & Morton Sisters; Chas. Nelson; Singer Philands; Rose & Micals.

HIPPODROME (Chas. Segall, mgr.; Stein & Leonard, Inc., agents).—7-9 Westernman & Hopkins; Leon & Hayes; Somers & Floether; Allen & May.

LYRIC (Dan Tyrrell, mgr.; Stein & Leonard, Inc., agents).—7-9 Bromley & Bromley; Parnahaska's Birds; MacHamilton; The Frankford.

MAJESTIC (Wm. Valli, mgr.; Stein & Leonard, Inc., agents).—7-9 Mildred Lauri; Sterling & Gold; Murphy, Woods & Co.

BASINO (Ellas & Koenig, mgrs.).—"Ginger Girls."

TROCADERO (Sam M. Dawson, mgr.).—"Kentucky Belle."

GAYETY (John P. Eckhardt, mgr.).—"The College Girls."

Billie Littman, who has been a song booster for the Shapiro Company in this city, is blossoming out as a vaudeville agent.

A typographical mix-up was responsible for an injustice done Whiteley and Bell in the review of last week's show at the Palace, reference being made to soiled clothing work.

The criticism was meant for the comedian of a comedy and wire act on the bill. Whiteley and Bell made good in their singing and talking act and their appearance and dressing was all it should have been.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Four Ellsworths, snappy style, greatly liked; Allen Shaw, very good; Charles Mack & Co., fine; Dewart's Circus, scream; Grim & Satchell, went big; Kennedy & Melrose, excellent; Maye & Addis, well liked; Anna Purcell, very good.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—M. P.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—M. P.

CRITERION (J. Child, mgr.).—M. P.

ROYAL (C. Brown, mgr.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"Dante's Inferno," a great series of motion pictures.

Next week at the Apollo the first three days Robert Edson appears in Edgar Selwyn's play, "The Arab." Thursday and Friday Wilton Lackaye shows in "The Stranger." Saturday "Three Twins."

Barney Gerard is here for a few days for a rest. He had been staying at Lakewood, N. J., in order to recover from indisposition, but he could not resist the temptation to come down. Barney looks fine and healthy.

Many friends of Billy Goldenberg will be surprised to learn he is back in Atlantic City after a lapse of about six years.

BOSTON

By J. GOOLTZ.

PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick Wallingford" getting richer every week. Now in the 12th at K. & E.).

BOSTON (Al Levering, mgr.; K. & E.).—"Ben Hur" is just as popular as when it started. This is the sixth week of the run with another to come before the close.

SHUBERT (E. D. Smith, mgr.; Shubert).—

NEW MODEL OF THE ROYAL STANDARD TYPEWRITER

The LATEST Model of ANY Typewriter on the Market



HAS TWO-COLOR RIBBON, BACK-SPACER, TABULATOR

and many new and valuable patented features that other typewriters do not have

PRICE, \$75

Send for "The Royal Book," 32 pages of typewriter information—the finest typewriter catalog ever issued. Yours for a postal card.

ROYAL TYPEWRITER CO.

Royal Typewriter Building,

New York

A BRANCH IN EACH PRINCIPAL CITY

BLOODGOOD

COSTUMER

Now at 145 West 45th Street

(Exchange Building), NEW YORK

"The Blue Bird" in the seventh week. Still good.

GLOBE (R. Jeanette, mgr.; Shubert).—"Mutt and Jeff" has them all talking. Playing the fourth week and here for six more.

PLYMOUTH (Fred. Wright, mgr.; Liebbers).—"The Whirlwind" (Madame Simone). Started right. The season has not affected the appreciation.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Everywoman" has been, or will be, seen by everybody in Boston before the run is over. Now in 4th week.

FREMONT (John B. Schoeffel, mgr.; K. & E.).—"Madame Sherry" closing six weeks' run of fine business.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"The Seven Sisters" (Charles Cherry). Business only fair. Might pick up later with favorable reports.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Slim Princess" (Elsie Janie). Played very big. Run closing this week. Going on a week of one nighters through New England and then back to New York.

GRAND OPERA HOUSE (George Magee, mgr.; Stair, Wilbur & Magee).—"Woman Against Woman."

CASTLE SQUARE (John Craig).—Stock.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—A very indulgent and appreciative audience filled the house to overflowing. Irene Franklin with Burt Green at the piano, ran away with the show. Sidney Drew, accompanied by Lionel Barrymore, S. Rankin Drew and Co. (New Acts). Nonette, clever violinist; Al Carleton, droll; Buson City Four, full of action; Flying Martins, closed with a hurrah; Hastings & Wilson, acrobatics; Windsor Trio, different three-act; The O'Kurra, pleased for an opener; pictures.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—Fadettes; Red Sox Quartet; John Neff & Carrie Starr; Mr. and Mrs. Meymott; Hilton & Bannion; Creighton Bros.; Vittoria & Georgetta; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Sweeney & Rooney; John Rucker; Helen Pingree & Co.; Mitchell & Wallace; Clarence Sisters & Brother; Quigg & Nickerson; Princeton & Yale; The Ossels; Sears & Parker; Penn & Banks; The Braminos; Paoli Cremonesi Co.; Four Baldwins; Roubie Simms; The Mertels; pictures.

SOUTH END (Louis M. Beas, mgr.; agent, Loew).—Sears & Parker; Penn & Banks; The Braminos; Paoli Cremonesi Co.; Four Baldwins; Roubie Simms; The Mertels; pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—Garnella & Eliza; Ed. Winchester; O'Brien & Dwyer; Glasco & Glasco; Karl & Hutton; Retta Murri; Taylor & Herbert; Mlle. Jeanette; pictures.

SCENIC, E. Boston (G. Copeland, mgr.; agent, Fred Mardo).—Morgan & West; Adella Sears; Irving Roth; pictures.

SUPREME (J. Levy, mgr.; agent, Fred Mardo).—Four Musical Luciers; Valveno & Lamore; pictures.

HOWARD (Al. Somerby, mgrs.; agents, John Rucker; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—A. E. Kirk; Feldsburg Four; Collins & Cole; McLean Sisters; Whitney's Dolls; Christina; Morris & Beasley; pictures.

PURITAN (F. G. Hawes, mgr.; agent, National).—Blind Thatcher & Mlle. Regina; Neva & Edwards; Frasse; Bartlemoss; Joe Smith; pictures.

PASTIME (F. Allen, mgr.; agent, National).—Dawson & Booth; Ann Dee; Leon Truedau; Bert Barnabee; pictures.

ROXBURY THEATRE (C. Buckley, mgr.; agent, National).—Bert Spears; Alice Walsh; pictures.

NORFOLK HALL (G. Toomey, mgr.; agent, National).—Bert Spears; Nellie Moran; Jack Warren; Sadie Cawley; pictures.

OLYMPIA (F. Woodward, mgr.; agent, National).—O'Connell & Goldie; Jennie McDonald; Alice Farrell; Gene Clark; pictures.

OLD SOUTH (F. Collier, mgr.; agent, Church).—Dashington; Mason & Lee; Boyle & Craig; Gerardi Bros.; Byron & Claire; Dandy Dixie Trio; Hilton; Mabel Parsons; pictures.

WASHINGTON (F. Collier, mgr.; agent, Church).—Hebrew Minstrels; Wally & Wally; Raginini; Morrissey & Shea; Duke Darling; Wheeler & Goldie; pictures.

APOLLO (J. Hennis, mgr.; agent, Mead).—Kimball & Donovan; Weston Sisters; Wright & Leighton; Teddo Duo; pictures.

CONGRESS HALL (Chas. Schlessinger, mgr.; agent, Mead).—Otereta; White & Futch; Harry Ward; Marie Russell; pictures.

CAMBRIDGE (Mead agent).—Kar-Ni Hindoo Troupe; Al Byron; Ammon & De Lisle; Clayton & Lennie; Irene Ferguson; The Great La Jess & Co.; Kimball & Donovan; Greta Byron; Charles Osborne; pictures.

AUDITORIUM (Mead, agent).—Greta Byron; Neva & Edwards; Weston Sisters; Maud Scott & Co.; pictures.

Fred Mardo is still adding the houses. Here are the new ones: City theatre, Brockton; Central Square, Lynn; Ney Orpheum, Newburyport (rebuilt at a cost of \$10,000), and the Walnut, Woburn.

Harry Danto is now an exclusive agent and says that his acts are exclusive. Frank Mead is spending all his time on the clause, favorable to actors, in the new "Agency Bill."

Don Ramsey, song writer and producer of vaudeville acts, has also added the management of a pugilist to his other accomplishments. He is handling Dave Deshier, and with good results.

C. Wesley Fraser, of the National offices takes oath that he is booking the Puritan theatre. Frank Mead wants nothing puritanical, even a theatre.

Natalie Normandie, who has been incapacitated for the past six weeks due to the injury that she received in a fall at a local playhouse, is back on the job.

Ye shades of Hamlet—they are giving away soap this week at a South End picture house to all the female patrons. Last week it was talcum powder. Maybe the soap is to wash off the powder!

The Imperial Russian Court Ballets orchestra with a quartet of singers will give a concert at Symphony Hall Sunday night.

"Baby Mine" is coming to the Majestic.

Donald Meek has joined the Castle Square Stock Co. He will begin his part next Monday. Meek has just ceased the management of his own stock company in Lowell.

NEW ORLEANS

By O. M. SAMUEL.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"The Girl in the Taxi." Capacity Sunday night.

FRENCH O. H. (Julius Layolle, impresario).—Layolle's French Opera Co. in "Le Petit Faust," "Les Huguenots," "Thais" and "La Boheme."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Players in "The Talk of New York."

GREENWALL (Arthur B. Leopold, mgr.).—Read Bros.; Rome & Ferguson; Gus Raynor; Oranney Troupe. Next week, Lee Musical Comedy Co. in "College Chums."

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

LAFAYETTE (Abe Seligman, mgr.).—Harold Christy and Fritz Otto held over this week. Splendid business.

A severe cold compelled Albert Hole to retire from the bill at the Orpheum during the latter part of last week. Clark and Bergman deputized. Manager Blister caught the duo just as they were preparing to depart.

Mme. Flarens supercedes Mme. Clarell as contralto at the French opera house.

Pichtenberg's \$40,000 Alamo at Vicksburg, Miss., opened to a record-breaking crowd Friday. Speeches were made by the Mayor and other officials.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct rehearsal Monday 10).—Foster & Dog in opening position, did nicely; Redway & Lawrence, fly patter struck home; Leander de cordova in "The Loophole," well written though conventional sketch, held interest; Belmont & Earl, big; Roifoniens, splendid; Grace Cameron, scored tremendously, having an act that is an act; Parrell Sisters, neat closing number.

FREE SAMPLES—Exora Powder, Exora Rouge, Exora Cream, Exora Cerate and Mascarillo

Sent on receipt of 4c. in stamps, for mailing and packing.

CHARLES MEYER

103-105 West 13th Street, NEW YORK

When answering advertisements kindly mention VARIETY

The Exora Line is well known to professional people as the most satisfactory goods of their kind on the market. Exora Face Powder is the only face powder that stays on—one application lasts all day.

Meyer's Make-Up is sold in all cities and towns that have a theatre. Anything the dealer can't supply will be sent direct on receipt of price.

BEST PLACES TO STOP AT

Chicago's
One Popular
Theatrical Hotel

The Saratoga Hotel

SPECIAL WEEKLY RATES

THE SARATOGA CAFE, The Genteel Bohemian Cafe of Chicago
ROY SEBREE, Manager

Phone 7167 Bryant
Acknowledged as the
best place to stop at
in New York City.
One block from the Book-
ing Office, VARIETY and
the Pat Casey Agency.

"THE ST. KILDA"

The Refined Home for
Professionals.
Handsomely Furnish-
ed Steam Heated
Rooms, Baths and
every convenience.

Now at 67 W. 44th Street

PAULINE COOKE and JENIE JACOBS, Proprietors

TULANE (T. C. Campbell, mgr.; K. & E.).
—"Seven Days" played to light houses; com-
pany adequate.
DAUPHINE (Henry Greenwall, mgr.; Shu-
bert).—Mrs. Leslie Carter in "Two Women"
doing good business.

ST. LOUIS

By J. S. ERNEST.

COLUMBIA (Harry D. Buckley, mgr.;
agent, Orpheum Circuit).—Mabel Fenton Ross
& McKee Rankin Co. in tabloid version of
"Oliver Twist," topiner, scored heavily, co-
stars are old favorites here; act has distinct
merit; "School Boys and Girls," entertain-
ing; Mullin & Coogan, usual encores; Van
Dyck Trio, pleasing, honors falling to Miss
Van Dyck; The Whitakers, superbly staged
and well played, burlesque catching audience;
Fred Hamel & Kid, competent and obliging;
the Gladenbecks, novelty, well received.

HIPPOTRONE.—"The One Ring Circus,"
topped list, scored heavily; Shubert Quartet,
well received; Jardin de Paris, Upside Millie
and Five Harleys, all acceptably received.
SHUBERT (Melville Stoltz, mgr.; Shubert).
—Gertrude Hoffmann opened to one of the
largest houses of season, the Russian Ballet
proving a sensation here.

GARRICK (Matthew Smith, mgr.; Shu-
bert).—"The Deep Purple," with Ada Dwy-
er and William Beach, received plaudits of
good house.

OLYMPIC (Walter Sanford, mgr.; K. &
E.).—"Rebecca of Sunnybrook Farm," pro-
nounced locally as one of the best attrac-
tions of the year. Large audience, appre-
ciated work of Edith Tallaferra and Archie
Boyd.

CENTURY (W. D. Cave, mgr.; K. & E.).
—Henry Miller in "The Havoc" scored; good-
sized audience.

AMERICAN (D. E. Russell, mgr.; S. &
H.).—"The Campus," with the author, Wal-
ter De Leon, as star, proved success.

HAVLIN'S (Henry Wallace, mgr.; S. &
H.).—"No Mother to Guide Her," with Ella
Thompson, return engagement to usual at-
tendance.

DEUTSCHER'S THEATRE ODEON (Hans
Lobert, director).—Karl Zeiler's comic opera,
"Der Vogelhändler" ("The Tyrolese") at-
tracted largest and most fashionable audi-
ence of year.

GAYETY (Chas. Walters, mgr.).—Star &
Garter Show.

STANDARD (Leo Reichenbach, mgr.).—
New Century Burlesquers.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.;
agent, U. B. O.; rehearsal Monday 10).—Car-
rie De Mar, honors; Florentine Singers, hit;
O'Brien, Havel & Co., laughs; Geers, clever;
Bud and Nellie Reim, amusing; Ray & Ro-
gers, funny; Ramona Ortes, fair. Fine busi-
ness.

NEW (George Schneider, mgr.; agent, Bart
McHugh; rehearsal Monday 10).—Vesuvian
Opera Troupe, fine impression; Seeley, Simms
& Co., laughs; Callotte, fair; Friedland &
Clark, amused; Teresa Miller, excellent;
Lampe Bros., passed. Good business.

VICTORIA (C. E. Lewis, mgr.; agent,
Nixon-Nirdlinger; rehearsal Monday 10).—
Smith & Wells, pleased; Irene & Bobby Smith,
clever; Happy Jim Hawkins, applause; Nola
Family, excellent; Sherman & McNaughton,
funny; Mansfield & Clark, liked. Excellent
business.

WILSON (G. L. Wonders, mgr.; agent, J.
W. Hoover; rehearsal Monday 10).—Moulton
Trio, pleased; Harry Thriller, excellent;
O'Dowd & Rose, liked; Kretores, fair; Keeffe
& Dunham, amused. Business improving.

FORD'S (C. E. Ford, mgr.; K. & E.).—"The
Talker."

ACADEMY (Tunis E. Dean, mgr.; K. & E.).
—"Half Way to Paris."

AUDITORIUM (J. W. MacBride, mgr.;
Shubert).—Henrietta Crossman in "The Real
Thing," Good business.

GAYETY (Wm. Ballauf, mgr.).—"Big
Gaiety."
MONUMENTAL (M. Jacobs, mgr.).—"Im-
perial."

HOTEL TRAYMORE

STRICTLY FIREPROOF

308-310 West 58th Street (Near Columbus Circle) New York

The Finest Equipped and Most Modern Transient Hotel in New York

NOW OPEN

Every Room With Bath

Special Rates to the Theatrical Profession

\$2 per Day and Up

TELEPHONES { Office 60; Cafe 95; COLUMBUS

HOTEL ALVARADO

1237 MICHIGAN AVENUE, CHICAGO, ILL.

MR. and MRS. JULE WALTERS, Proprietors

100 Rooms, \$8 per week and up; with private bath, \$6, \$7 and \$8 per week. All light,
airy rooms, with telephones and hot and cold water. Elevator service. Cafe in connection.
Four minutes from principal theatres. Phone, Calumet 1188.

LEONARD HICKS

A Real Proprietor of a
Real Place to Live

GEO. F. ROBERTS, Asst. Manager
Cor. Madison and Dearborn Streets,
CHICAGO

HOTEL GRANT



181 W. Madison St.
Chicago's Most Reasonable Professional Hotel.

SCHUMANN O. K. HOTEL

4 to 12 Church St.

HARTFORD, CONN.

Opp. Hartford Theatre Stage Entrance.
Real Food, Real Rooms, Real People. Real
Rates, Real Location, Real Comfortable—Real-
ly don't overlook us when in HARTFORD.

FRED SCHUMANN, Prop.

Dad's Theatrical Hotel

PHILADELPHIA

SAVOY (H. Bascom Jackson, mgr.).—Boa-
ton Players.
HOLIDAY ST. (Wm. Rife, mgr.; S. &
H.).—"Silver Threads," with Richard Jose.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.;
agents, K. & E.).—"The Concert." Much like
James Beecher and Jane Grey, clever. Re-
mainder of cast: William Morris, Catherine
Proctor, John Ellis, Belle Theodore, Kath-
ryn Tyndall, Julie Grey, Cora Witherspoon,
Eleanor Varden, Edna Griggin, Adelaide Bar-

rett and Juanita Owen. Advance sale large.
LYRIC (James E. Fennessy, mgr.; Shu-
bert).—"Everywoman." Frederick Wards as
"Nobody" scored. Maria Walwright, very
fine. The production is one of the strongest,
biggest and best staged every brought to this
city. Capacity business.

WALNUT (W. F. Jackson, mgr.; agent, S.
& H.).—Thurston. Giving a big show.
HEUCKS O. H. (James E. Fennessy, mgr.;
agent, S. & H.).—"McFadden's Flats," excel-
lent.

EMPRESS (H. E. Robinson, mgr.; agent,
S. & C.; rehearsal Sunday 10).—Altus Bros., ex-
cellent; Yankee Comedy Four, fine; Coy De
Trickey, hit; Mae Devlin & Co., hit; The
Stantons, clever; Maxwell's Dancing Girls,
poorest feature act ever in this house.

ROBINSON'S (H. L. McEwen, mgr.).—Paul-
ine Fletcher & Co., Three Marvins, Leon &
Bertie Allen, Lorine McNeal.

PEOPLES (James E. Fennessy, mgr.).—"Po-
lices of the Day." In any city having a
barbed wire restriction the "Polices" could
not get over. Louis Dacre and Millie De
Leon, "The Girl in Blue," have ransacked the
depths of "flirt" and "suggestiveness" to ap-
pear before the public as performers. Dur-
ing the burlesque, "The Garden of Girls," a
number of specialties are introduced by Sam
Hearn, Blanchard McKee and Gertrude
Hayes. W. J. McIntyre is a hard worker.
Annie Propp, Marie Hilton, Madeline Sulli-
van and Toddy Stanley danced excellently.

STANDARD (Frank J. Clements, house
agent).—"Sam Howe's Love Makers." "A
Day at the Square" contains some good com-
edy. The female principals do not compare
with the men. Poney Moore did nicely but
the song numbers by the others didn't get
over. O'Divio was very well put on. The
chorus in general good.

INDIANAPOLIS

By VERA L. BONE.

KEITH'S (Ned Hastings, mgr.; agent, U.
B. O.; rehearsal Monday 10).—Wm. H.
Thompson & Co., strong act, capably han-
dled; Eddie Leonard & Mabel Russell, old
favorites here, scored biggest kind of hit;
Leonard & Anderson, in noisy burlesque that
was liked; Leo Carillo, pleased with new
stories, well told; Burt Cutler, fair; De Faye
Sisters, good; Munroe & Thompson, first hon-
ors; Satsuda Japs, splendid closing act.

ENGLISH (A. F. Miller, mgr.; agent, Boda-
ny).—"Seven Days," good business;
\$100 C. 2, "Girl of My Dreams," excellent
business; 6, "Jumping Jupiter" (Richard
Carle); 7-9 "Naughty Marietta" (Mile. Tren-
tini).

SHUBERT-MURAT (F. J. Dalley, mgr.;
Shubert).—"Week 27," "Baby Mine," splendid
business; 4-6 "The Henpecks" (Lew Fields);
8, "The Red Rose" (Valeska Suratt).

PARK (Phil. Brown, mgr.; agent, S. & H.).
—"Week 27," "School Days," exceptionally
good business; week 4, "Satan Sanderson"
(Norman Hackett).

GAYETY (B. D. Crose, mgr.; agent, Gus
Sun; rehearsal Monday 10).—Alpha Sextette;
Luttringer Lucas Co.; Emil Chevalier; Thom-
as & Ward.

EMPIRE (H. K. Burton, mgr.).—"Star
Show Girls."

AUSTRALIA

Sydney, Oct. 28.

The Tivoli reopened Saturday, as did all the
other Rickard's houses. Business great.

The trustees of the estate will carry on the
business in its entirety. All contracts holding
good. The trustees are, I believe, the widow,
John C. Leete (brother) and Fred Aydon (brother-in-law). All are directly connected
with the circuit's transactions.

Sam Mayo opened this week and was a
huge success. His method is very much out
dry and it is questionable if he can hold his
audiences throughout the season.

Wirth's new circus opened Saturday. The
big feature is a Polar Bear act.

Allan Doone, the Irish-American comedian,
opens under the Marlowe banner this week.

FLORENZ HOUSE

7 AND 9 W. 45TH ST. (Near Fifth Ave.),
NEW YORK CITY.

Room and Board \$8 Single; \$12 and \$30
Double—Rooms from \$4 to \$10.

Dinners (by Appointment only) 50 cents.
Phone 5911 Bryant.

Winchester Hotel

"THE ACTOR'S HOME"

San Francisco, Cal.

Rates—\$10. to \$15 a day, \$15.50 to \$25 per week.
100 Rooms. Centrally located, near theatres.
ROLKIN & SHARP, Props.
OWAS BUSBY, Mgr.

HOTEL O'BRIEN

222, 224 and 226 N. Franklin St.,
PHILADELPHIA, PA.

Wm. H. O'Brien, Prop.

"THE CENTRAL"

221 W. 42d Street, NEW YORK

Large and small well furnished rooms, with
board. Private Baths. First-class French
and German Cooking. Moderate terms.
TABLE D'HOTE DINNERS served in the
ground floor dining room. 25 CENTS.
Phone 4484 Bryant. F. MOUTREY.

ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres,
Philadelphia, Pa.

When answering advertisements kindly mention VARIETY.

ANOTHER "NEW" ACT ON THE ORPHEUM TIME THAT'S MAKING GOOD!

KNIGHT AND DYER

Popularizing WILL ROSSITER'S
"GOOD LUCK" SONG "HITS"

"LET'S MAKE LOVE WHILE THE MOON SHINES"
"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

"Sweet County Kerry" will be the initial production.

Hugh D. McIntosh has been in close attendance on Edward Maas, the Tivoli manager. There is a rumor of the concern being floated into a company. On a previous occasion, McIntosh contemplated a like movement.

AKRON.

COLONIAL (E. M. Stanley, mgr. agent; Feiber & Shea; rehearsal 10.30).—30-2, Reed Bros., good; Geo. Maxwell's Reindeer Girls, hit; Swor & Mack, clever; Rose Young & Friedman, good; Dr. McDonald, novelty, 4-6, Holden & LeClaire, good; Copeland & Payton, laugh; John T. Wade & Co., entertaining; McCormick & Irving, good; Caesar Rivoli, novelty; Duffy & Edwards, clever.

GRAND O. H. (O. L. Eisler, mgr.; S. & H.).—30-2, "St. Elmo," crowded houses; 4-6, "Zallah's Own Co."; 7-9, "The Rosary"; 11-13, "Fantasma"; 14-16, "The White Sister."

MUSIC HALL (Miller & Collins, mgrs.).—Stock; 20, Masque Co., playing "New Lady Bantock"; 9, Imperial Russian Ballet & Symphony Orchestra.

STAR (Myers & "Buck" Bailey, mgrs.; rehearsal Monday and Thursday 10).—30-2, The Vanderbilts, ordinary; Forrester & Corbet, great; Mike Frances, good; 4-6, Clark's Dogs, great; Charlotte Myers, elite entertainer; Great Kellerman, good. TOM HARRIS.

AKRON.

COLONIAL (E. M. Stanley, mgr.; Feiber & Shea, agent; rehearsal 10.30).—23-25 Seibini & Grovini, good; Jack Atkins, talks; Claudius & Scarlat, novelty; "Books," hit; Lawrence & Thompson, laugh; Great Santelli, showy; 24 Mrs. Fiske in "The New Marriage," small audience; 27-29 Gray & Peters, good; Halley & Noble, well received; Jennings & Renfrew, laugh; Harry H. Richards, hit; Rae Eleanor Ball, artistic; Brother's Martine, good.

GRAND (O. L. Eisler, mgr.; S. & H., agent).—23 "Girl in Taxi," capacity; 25-25 "Buster Brown," record house; 27-29 S. H. Dudley in "Smart Set," large crowds; 30-Dec. 2 "St. Elmo"; 4-6 "Millionaire Kid."

MUSIC HALL (Miller & Collins, mgrs.; Beveridge Stock Co.; permanent).—Nov. 20 Masque Company in "The New Lady Bantock"; Dec. 2 Imperial Russian Ballet & Symphony; orchestra direction, A. Kabinosa.

STAR (Myers & "Buck" Bailey, mgrs.; rehearsals Monday and Thursday 10 A. M.).—Nov. 23 and 25, Great Marlowe, Great Chrystal Belle, great; Wm. Wilson, ordinary; 27-29 Lew Dean, ordinary; Woodward's Dogs, great; Major Rohl, good. TOM HARRIS.

ALTOONA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Cycling Brunetta, hit; Jim Morgan, pleased; Fordyce Trio, great; Omega Trio, laughs. MISLEER (I. C. Misher, mgr.).—4, "The Confession"; 6, "Girls from Reno"; 8-7, "Dante's Inferno"; 8-9, Alice Lloyd. E. G. B.

ANN ARBOR.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Monday 3).—Excella & Franks, entertaining; Belle Meyers, pleased; Travers, Ray & Co., fair; Hyman Meyer, hit; "An Alaskan Honeymoon," liked; 7-9, Nellie Berger; Rutherford & Monroe; Rhea Keane & Co.; Miss Dorothy Daley; Exposition Four. MELTON.

BRIDGEPORT.

POLY'S (T. Kirby, mgr.; agent, U. B. O.).—Lawton, fair; Marguerite Starr, good; Tom Kyle & Co., laughs; Nevins & Erwood, good; Musical Spillers, big; W. S. Dickinson, big; Billy Reeves & Co., cream. H. REICH.

BUTTE.

FAMILY (Earl Keeler, mgr.; Ind.).—Stock; good business.

EMPIRE (A. B. Soeman, mgr.; Ind.).—Jack Golden's Burlesquers, good business.

BROADWAY (James R. Healer, mgr.; K. & E.).—25 "Gamblers," big business; 26 "Busy Laxy," good business; 29 Missoula Elks Minstrels; 30 "The Virginian"; Dec. 1 Miss Hajas in "The Spring Maid"; 2-7 Dr. Barnum Hypnotist.

EXPRESS (W. J. Swartz, mgr.; S.-C., agent; rehearsal 11 A. M.).—Week 29 "A

BERNICE AND JACK F. HOWARD WHITE

In the Comedy Playlet

"BILLY'S AWAKENING"

By FREDERICK ALLEN

LA REINE

IN SPECTACULAR DANCES

Carrying 7 Transformation Drops and Original Electrical Effects



A NOVELTY

Well Staged and Dressed

A Feature for Any Bill

Direction, CHAS. S. WILSHIN

HARRY TATE'S CO. FISHING AND MOTORING

New York
England
Australia
Africa

Night in a Police Station," good; Nad (Cork) Norton, pleasing; Fernandes Duo, good; Marie Fitzgibbons, big; Walton & Lester, fair.

BUFFALO.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—Edgar Atchison-Ely & Co., humorous; John & Mae Burke, excellent; Reidy & Currier, pleasing; Aurora Troupe, clever; Stuart Barnes, amusing; Joe Dekos Troupe, good; Rawson & June, clever; Toots Paka and Hawaiians, hit.

NEW ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated; Monday rehearsal 10).—Golden & Meade, very good; Lon Harvey, humorous; Hoyt & Hoyt, good; May Evans, classy; Martini Bros., clever; Melroy Duo, pleasing; Margaret Lane, clever; Payne & Tannin, hit; Austin Walsh, amusing; Four Londons, thrilling.

FAMILY (A. R. Sherry, mgr.; agent, Consolidated; Monday rehearsal 10).—Fred Huston, clever; Thillie Whitney, hit; Walters & Frank, pleasing; Billie Barlow, humorous; Elvinton & Joego, clever; Ramsay's Humorists, pleasing.

PLAZA (Plaza Theatre Co., mgrs.; agent, U. B. O. Family; Monday rehearsal 10).—Bon Air Trio, good; Du Ball Brothers, good; Mill Arnsman, clever; Joe & Ella Franklin, pleas-

ing; Norman, fine; Evans & Lawrence, good; Ben Cook, very good; Devoy & Smell, pleased.

LAFAYETTE (Charles E. White, mgr.).—agent, Empire Circuit; Monday rehearsal 10).—"The Gay Widows"

GACELEN (Charles E. White, mgr.).—Reeves' Beauty Show.

STAR (Peter C. Cornell, mgr.; agent, K. & E.).—Christie Mac Donald in "The Spring Maid."

TECK (John R. Olshel, mgr.; agent, Shubert).—"The Gamblers."

LYRIC (John Laughlin, mgr.; agent, S. & H.).—Cathrine Countess in "The White Sister."

Louis Green, who has been head usher at the Academy, has been appointed assistant manager.

CAMDEN.

BROADWAY (W. B. McCallum, mgr.).—30-2, Rose Sharon & Co., good; Hal Merritt, clever; O'Dowd & Rose, funny; Anvil Trio, very good; Gravette & La Vonde, fair; 4-6, Moreno, fair; Prince & Deerie, pleased; Alethea & Aleko, telepathy; Bailey, Hall & Burnett, hit; Edgar Foreman & Co., fair, business good; 7-9, Lewis & Harr; Two Millers; Bernie; Stutman & May; Goodwin Bros.

TEMPLE (F. W. Falkner, mgr.).—30-2, "The County Sheriff," fair; good business; 4-6, Jesse May Hall, in "Fatal Wedding," favorite; 7-9, "Brown's in Town." FRANK SHERIDAN.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Hedder & Son, unusual; Sharp & Turek, worked hard; Mr. & Mrs. Hugh Emmet, novelty; Mrs. Gene Hughes & Co., scored; Stella Tracey, very good; Nina Payne & R. St. Ella & Co., feature; Jack Wilson Trio, good; Camille Trio, good.

GRAND (J. H. Michels, mgr.; rehearsal Monday 10).—Allen Wightman, clever; Anna Dale, won favor; Emmet Corrigan & Co., headline; Michaels & Michels; Eleanor Rae, feature; Garcinetti Bros., good.

PROSPECT (H. A. Daniels, mgr.; rehearsal Monday 10).—Prince Runtos & Co., novelty; Ben Smith, good; Thomas & Snow; Claudius & Scarlet, won favor; Elliot & Neff, fair; "Books," headline; Three Musketeers, pleased; Myron Baker Troupe, very good.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"Bohemian Burlesquers."

EMPIRE (E. A. McArdel, mgr.; rehearsal Monday 10).—"Social Mads."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—Margaret Anglin, "Green Stockings."

OPERA HOUSE (Geo. Gardner, mgr.; rehearsal Monday 10; K. & E.).—"The Girl in the Taxi."

LYCEUM (Geo. Todd, mgr.; Shubert; rehearsal Monday 10).—Billy B. Van, "A Lucky Hoodoo." CLEVELAND (Harry Zirkler, mgr.).—Stock. WALTER D. HOLCOMB.

COLUMBUS.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 11).—LeToy Bros., clever; Marie Fenton, good; Thomas P. Hoier & Co., fair; Warren & Keefe, liked; Kaimar & Brown, entertaining; Harry B. Lester, amused; Felix & Barry Sisters, pleased; Houdini, draw capacity.

BROADWAY (James & Murphy, mgrs.; S. & C.; rehearsal Monday 10).—Rice, Elmer & Tom, liked; Eva Ray & Co., favorable; Jennings & Renfrew, fair; McKenzie, Shannon & Co., amusing; Four Musical Hodges, hit.

GRAND (Edw. A. Stuffer, mgr.; agent, Gus Sun; rehearsal Monday 11).—Billy Ray, good; Blanche Irwin, nice; Dorothy Lyons & Co., ordinary; Sylvester & Vance, liked; Eck's Bicycle Girls, novelty.

COLUMBUS (Thompson Bros., mgrs.).—Stock.

COLONIAL (J. Howell, mgr.; Shubert).—4-6, Valeska Surra, "The Red Rose," nice business; 8, Lew Fields in "The Henpecks"; 7-8, "The Heart Breakers."

HARTMAN (Lee M. Boda, mgr.; K. & E.).—4-6, Walker Whitehead, fair business; 7-9, "Madam Sherry."

SOUTHERN (J. W. Dusenberry, mgr.).—Shubert; rehearsal Monday 11).—Trixie Frigans, in "The Sweetest Girl in Paris," S. R. O.

HIGH (Chas. W. Harper, mgr.; S. & H.).—4-6, "In Wyoming"; 7-9, Zallah's Own Co. "CHIME."

DAYTON.

LYRIC (Max Hurlig, mgr.; agent, U. B. O.).—Rem Brandt, good; Moffett & Claire Trio, very good; Charles Adams, big hit; Norton & Nicholson, very good; Gordan, big applause; Smith & Campbell, laughing hit; Vassar Gris, headliner.

R. W. MYERS.

DES MOINES.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sunday 10).—Week 27, Hermine Stone & Co., feature; Julius Tannen, pleased; Three Leightons, good; Richardson's Dogs, unique; Primrose Four, scored; June Imes, applause; "Cheyenne Days," closed.

BERCHEL (Elbert & Getchell, mgrs.).—26-27, Seulah Poynter in "A Kentucky Romance," good business; 29-30, Trixie Frigans, in "The Sweetest Girl in Paris," S. R. O.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

MAJESTIC (Elbert & Getchell, mgrs.).—26-28, Murphy's Monks, pleased; Groves & Clare, fair; Mr. & Mrs. Wm. Morris, feature; Radcliffe & Hall, good; Hamilton Bros., scored; 30-2, Todd Nords, good; Thomas & Wright, pleased; Adair De Armond & Co., scored; Two Joers, good; Roussel, closed. JOE.

BERTHA AND CHARLES WALKER WILL SHORTLY PRESENT "AT MIDNIGHT" By MARK SWAN Special Scenery and Effects

When answering advertisements kindly mention VARIETY.

CHARLES HORWITZ

Author of the best in Vaudeville. Constantly adding to his big list of successes. Order that sketch or playlet, special song, patter, monologue, &c, from
CHARLES HORWITZ
 1405 Broadway (Room 315), New York.
 Phone 2649 Murray Hill.

ANDREWS
SECOND-HAND GOWNS
EVENING GOWNS STREET DRESSES
SOUBRETTE DRESSES FURS.
506 So. State Street CHICAGO

WIG
 REAL HAIR, Negro, 27c.; Silly Kid, Indian, Bald Character, Irish, Dutch, 75c. \$1.00-\$2.00; Soubrette, \$1.50-\$5.00. Ask catalogue KLIPPERT, Mir., 4 Fourth Ave., N. Y.

SECOND HAND GOWNS
 INGENUE AND SOUBRETTE. ALSO FURS

BARNETT
 603 STATE STREET CHICAGO
 Telephone 2695 Bryant.

W. H. BUMPUS
TRANSFER

Baggage Called for and Checked to all Railroads and Steamboats.
 Stand, S. E. Cor. 43d St. & 8th Ave.
 Storage—764 11th Ave., bet. 53d & 54th Sts.
 Office—276 W. 43d St. NEW YORK.

COSTUMER

THEATRICAL
 Tel. 3168 Murray Hill.
M. SIMOWITZ
 Burlesque and Vaudeville Costumes
 61 West 37th St., New York City.

"ALIBELLA" DANCING CLOGS
 Short Vamps

Price, all wood sole, \$4.00; leather shank \$5.00 delivered free. Patent fastening.
 Manufactured by
ALBERT H. WERNER SHOE CO., Milwaukee, Wis
 Tel., Bryant 3468.

JACOB WEISSBERGER

Attorney and Counselor-at-Law
 Suite 701-702, George M. Cohen Theatre Building,
 1402 Broadway, New York City.
 Please take notice that I have removed my office to the above address, where I will continue to serve the theatrical profession.

COSTUMES
 MADE TO ORDER.
 Largest Stock in U. S.
 Facilities for Manufacturing Unsurpassed.
 25 yrs. Experience.

Write for Catalog, 60 Pages, 600 Illustrations
FRITZ SCHOULTZ & CO.
 Phone Central 1708 18 W. Lake St., CHICAGO

USE ALLEN'S FOOT-EASE.

The antiseptic powder to be shaken into the shoes. If you want rest and comfort for tired, tender, aching, swollen, sweating feet, use Allen's Foot-Ease. Relieves corns and bunions of all pain and prevents blisters, sore and callous spots. Just the thing for Dancing Parties. Patent Leather Shoes, and for Breaking in New Shoes. It is the greatest comfort discovery of the age. Try it to-day. Sold everywhere 25 cts. Don't accept any substitutes. For FREE trial package, address Allen S. Olmsted, Le Roy, N. Y.

PLEXO
 2 ESSENTIAL FACE CREAMS
Plexo Greaseless
 Protects the skin from the dirt and dust of out-of-doors
Plexo Cleansing
 Keeps the Pores of the skin in a natural healthy condition.
 AT ALL GOOD DEALERS.
CREAMS

ANDREW GELLER

SHORT VAMP SHOES

(Exclusively for Women.)
 507 Sixth Ave., New York Bet. 30th and 31st Sts.
 Send for Illustrated Catalogue. Tel. 1955 Madison Sq.
 One Flight Up.

TELEPHONES FOR THE STAGE
 Made identical like the real phones. In use by all theatres, actors and actresses. Send for Booklet V.
 R. ROSEN, 12 E. Union St., New York City

DETROIT.
 TEMPLE (C. G. Williams, mgr. agent, U. B. O.; rehearsal Monday).—Tom Terriss & Co. headliner; Nellie V. Nichols, hit; Charles B. Lawlor & daughters, good; Frosini, great; Cartnell & Harris, great; Kempa, good; Dennis Bros., splendid; Four Lukens, thrilling.
 MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday).—LeVelle & Grant, opened; George Smedley, fair; Anna Eva Fay, drawing card; Four Tierneys, scored; William Flamen & Co., splendid; Four Nelson Comiques, clever.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—William P. Burt & Co. headliner; Develde & Zaida, clever; Jane Elton, humorous; Shaw & Everts, good; Ted & Clara Steele, good; Jack Sanderson, good; Minnie Washburn, fair; The Renshaws, splendid; The Newsoms, great; Mysterious Maids, hit; The Brinkleys, entertained; George Dupress, fair.
NATIONAL (C. B. Hagedorn, mgr.; agent, Doyle).—Beeson & Harris, fair; Al Harrington, very good; Dorothy Lamb & Co., scream; Wassman & Co., good; Nellie Andrews Opera Co., feature; Flynn & McLaughlin, very good; J. W. Harrison, nicely.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Gus Sun).—Gus Sun, good; Smith, Edward & Towle, good; Van & Hoffman, hit; Marriott Twins, good; Vannersons, nicely; Elroy-Clinton & Co., big; Lottie Gardner, fair; Dr. Volta, headlined.
MAJESTIC (W. B. Schramm, mgr.).—Potts School Act, great; Daly & Conley, good; Ford & Louise, well received; Clover Leaf Trio, did nicely; La Salle Trio, splendid; Fred Yunker, good; Billy McRobie, good; Eddie McGrath; Catherine Kuhl.

GARRICK (Richard Lawrence, mgr.; Shubert).—3-6, Lew Dockstadter, good business; 6-9, Lew Fields, big business.
PETROIT (Harry Parent, mgr.; K. & E.).—"Follies," large business.
GAYETY (J. M. Ward, mgr.; Eastern).—Trocadero, splendid business.
AVENUE (Frank Drew, mgr.; Western).—Big Review.
LYCEUM (A. R. Warner, mgr.; S. & H.).—George Murphy in "Let George Do It," good business. JACOB SMITH.

DULUTH.
ORPHEUM (Martin Beck, gen. mgr.; direct).—Madam Beeson, good; Mullen & Correll, very good; Carl Emmy's Pets, pleasing; Oscar Lorraine, liked; Lillian Herbert, fair; Mason & Murry, fair; Four Londons, hit.
EMPRESS (S. C. Circuit).—Arthur Bernard, good; Carlisle's Dogs & Ponies, amused; Calne & Odom, fair; Young & April, pleased; Mr. & Mrs. Dowling, good. BUNK.

ELMIRA.
MAJESTIC (G. H. Van Demark, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—4-6, Johnson Duo, good; Brawsons, good; 7-9, Ellison & Riese, Saona.
COLONIAL (G. H. Van Demark, mgr.; agent, U. B. O.).—4-9, Norman, clever; Edney Bros. & Co., well received; Walter James, good; Steiner Trio, excellent.
LYCEUM (Lee Norton, mgr.; Reis Circuit).—4-9, Chicago Stock Co., good business; 14, "The Chocolate Soldier."
MOZART (C. W. Middleton, mgr.; agent, Edward Mozart).—4-9, Stanford & Western Players, in "Rosallind at Red Gate," large business. J. M. BEERS.

ERIE.
COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsal Monday 10).—Scott & Wilson, laughs; Lew Wells, liked; Reed Bros., good; Davis & Walker, big; Max Gruber's Animals, well trained; Walter Law & Co., good.
HAPPY HOUR (D. H. Connelly, mgr.).—"Isle of Spice," good.
COLUMBIA (A. P. Weschler, mgr.).—"Arizona."
PARK (F. P. Horne, mgr.).—"Under Two Flags." M. H. MIZENER.

GALVESTON.
CRYSTAL (G. J. Jorgenson, mgr.).—Week 27 Koester & Loew, good; Truehart La Valle Trio, fair; Marvino Dynamic Band, good; Lew Woods, very good.
MAJESTIC.—Frank Dudley Stock Co., business excellent.
GRAND O. H. (Charles Brian, mgr.).—28 "Get-Rich-Quick Wallingford"; 30-31 Thomas Jefferson in "Rip Van Winkle"; Dec. 4 "The Common Law." B. SPROULEY.



SHORT VAMP SHOES
J. GLASSBERG, 58 Third Ave., New York
 FULL THEATRICAL LINE IN ALL LEATHERS; ALSO IN SATIN
 SIZES 1-9, A-EE.
 Get my NEW Catalogue of Original Styles
 Bet. 10th and 11th Sts.

When answering advertisements kindly mention VARIETY.

HARRISBURG.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Alvin Bros., pleased; Edwin George, fair; Mayme Remington & Picks, entered; Fred Duprez, well liked; Three White Kuhns, very good; Mile. Corio & Co., hit Thaler's Circus, well trained; capacity business.
CHESTNUT ST. (Nixon-Nirdlinger Circuit).—Edwards' Dogs; Bryant & Seville; Driscoll, Hall & Co.; Mink, Hunt & Miller; Buch Bros. 7-9, Preston; Yasobel; Marathon Quartet; Flester & Oakland; June Roberts & Co.
MAJESTIC (N. C. Myrick, mgr. agent, Reis).—27, Marie Dressler, in "Lillie's Nightmare," good business; 28, Francis Wilson, in "Bachelor's Baby," good house; 29, "Ideals"; 30, Frank Deshon, in "Beauty Spot," good houses; 1, Richard J. Jose, in "Silver Threads," fair; 2, Imperial Russian Court Ballet, fair; 4-5, "The Country Boy," fair; 6-7, Alice Lloyd, in "Little Miss Fix-It," 11, Lulu Glaser, in "Miss Dulesack."

HARTFORD.
HARTFORD (F. P. Dean, mgr.; agent, James Clancy; rehearsal Monday & Thursday 11).—4-6, Schooler & Dickinson, great; Walton & Vivian, laughs; Valentine's Dogs, clever; Lonnie Follett, went well; Song Revue; 7-9, Schooler & Dickinson; Elmerston Bros.; Jessie Elliott; Bandana Four; Song Revue.
POLI'S (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Everybody," big; Work & Over, clever; Hyriads, went well; Yankee & Dixie, clever; Santei, good; Heritage & Dinehart, pleased; Nelson & Maple.
PARSONS (H. C. Parsons, mgr.).—4, Ralph Hers in "Dr. De Luxe," big business; 5-6, Billie Burke, in "The Runaway"; 7-9, Julian Eltinge, in "The Fascinating Widow." R. W. OLMSTED.

JAMESTOWN.
LYRIC (H. A. Deardourf, mgr.; agent, Gus Sun).—Hugh Garrison, operatic sketch, good; Laurent Trio, fine; Tom Gillen, favorite; Cummings & Thornton, pleased; McPhee & Hill, satisfactory.
SAMUELS (J. J. Waters, mgr.; Reis).—4, "Uncle Tom's Cabin," large audiences; 5, "The Old Homestead"; 7, local talent; 8-9, "Little Miss Kut-Up"; 11, Chaucery Olcott; 12-13, travel pictures; 14, "The Connection." L. T. BERLINER.

KANSAS CITY.
ORPHEUM.—Maud Hall Macy; Ida O'Day & Co.; Seven Belfords; Primrose Four; Clover Trio; Dugoso; Eleanor Folke; Paul Barnes; well balanced bill.
EMPRESS.—Patty Bros.; Herbert Dodge; Bijou; Russell; Solis Bros.; Weston & Lynch; Kleesing's Animals, fair bill.
GLOBE.—Continous.
SHUBERT.—Aborn Opera Co., triumph musical treat.
CENTURY.—"High School Girls," good.
GAYETY.—"Belles Boulevard," fair.
GRAND.—"Newlyweds," going good. PHIL McMAHON.

LINCOLN.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6).—Week 27, Lily Lena, favorite; Karl, liked; Cummings & Gladys, very good; Clover Trio, good; Dave Ferguson, pleased; Maud Hall Macy & Co., fine; Seven Belford, scored. Business very good.
LYRIC (L. M. Gorman, mgr.; W. V. A.).—Week 29, J. O'Hearn & Co., pleased; Wilkins & Wilkins, good; Harris Bros, scored; La Killers, liked. LEE LOGAN.

LOUISVILLE.
KEITH'S (J. L. Weed, mgr.; agent, Orpheum Circuit).—Geo. D. Monico & Co., good; Moore & Haager, clever; Bedini & Arthur, well received; Kimberly & Hodgkins, hit; Romney Opera Co., good; Dolan & Lenhart, very good; Capt. Treat's Sea, good.
HOPKINS (Irving Simons, mgr. S. & C.).—Ellie Nowlan Troupe, very good; Mozetto, good; Chas. Cy Reinhart; Sheridan & Sloan, good; Carl Randall, clever.
GAYETY (Mr. Taylor, mgr.).—"Robinson Crusoe Girl," large audience.
BUCKINGHAM (Horace McCrocklin, mgr.).—"Yankee Doodle Girls" C.
WALNUT (Col. Shaw, mgr.; agents, H. & D.).—"The Light Eternal."
AVENUE (Morton Shaw, mgrs.; agents, H. & D.).—"Canille."
SHUBERTS MASONIC (F. Ray Comstock, mgr.; Shuberts).—2-9, Henry Woodruff, in "The Prince of Tonight"; 11, "Everywoman."
MACAULEY'S (John McCauley, mgr.; K. & E.).—"The Old Homestead." JOSEPH M. OPPENHEIMER.

I. MILLER 1554 Broadway, Bet. 48 and 49 Sts.
 Tel. 5580-7 Chelsea
202 W. 23rd ST. N.Y.
 Manufacturer of Theatrical Boots and Shoes
 CLOG, Ballet and Acrobatic Shoes a specialty. All work made at short notice.

Mme. MENZELI
 Former Premiere Danseuse and Maitresse de Ballet.
HIGH SCHOOL of Dancing and Pantomime.
 22 East 16th Street, bet. B'way and 5th Ave.
 Classic, Ballet and All Styles of Dancing Acts created and staged.
 Normal School of Dancing.
 Pupils: Mlle. Dazle, Hoffman, Froelich, Marlow and other prominent stars.
 Send for Booklet.

'THE HESS COMPANY'S
Grease Paints and Make-Up
 Are always uniform in quality. Established 1884. Send program, card or letter-head with 10 cts. in stamps or coin for ten samples make-up and book, "The Art of Making Up."
THE HESS COMPANY
 Rochester, N. Y.

TIGHTS AND SHIRTS
 EVERY DESCRIPTION, PADDING, FROG, SNAKE AND MONKEY SUITS. ELASTIC AND CLOTH SUPPORTERS. GYMNASIUM PUMPS AND GAITERS, SPANGLES AND BULLION FRINGE.
 Send for catalogue and sample of tights free.
JOHN SPICER
 Successor to Spicer Bros.,
 80 Woodbine St., BROOKLYN, N. Y.

LET US FORGET CROSS
WE SAY IT YET LETTER HEADS
 Contracts, Tickets, Envelopes, Free Samples, etc. STAGE/MONEY, 15c. Book of Herald Cuts, 25c.
CROSS PRINTING COMPANY CHICAGO
 501 S. DEARBORN ST.

FRANK HAYDEN
THEATRICAL COSTUMER
 149 W. 38th St., NEW YORK
 Tel., 1581 Murray Hill.
 Modern Gowns, Costumes for Sister and Girl Acts. Ankle and Short Dresses on hand.

ISABEL CASSIDY'S
"BEAU BRUMMELL"
 BY MISS FLEMING OF AN ENGLISH HOUSEHOLD
Finger Nail Polish
 Price 3 CENTS
 MANUFACTURED SOLELY BY
ROELLY CHEMICAL CO.
 2 W. 29th St., Dept. V. New York City

WIGS
 We handle a full line of theatrical wigs in quantities of from \$5 to \$100 each.
THE WIGGERY
J. NEGRESCOU
 64 EAST MADISON STREET, CHICAGO.

SILK, WORSTED and COTTON THEATRICAL TIGHTS
 Always on hand. Orders filled promptly.
 Cotton tights, very good quality; a pair, 75 cents.
 Worsted tights, medium weight; a pair, \$2.00.
 Worsted tights, heavy weight; a pair, \$2.75.
 Silk-plaited tights (imported); a pair, \$3.50.
 Silk tights, heavy weight; a pair, \$6.00.
 Pure silk tights; a pair, \$8.00.
 Variety catalog free on application.
BERNARD MANDL
 210 W. Madison Street, Chicago

Billy Swede Hall and Co.

In His
Sensational
Protean
Playlet

"Made Good"

THIS SUNDAY (Dec. 10)
FIFTH AVENUE, New York

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 27. Excellent program. Dr. Ludwig Wullner, big; Lily Schreiber, cute; Sager Midgely & Co., funny; Howard & North, clever; Ergotti & Lilliputians, excellent. Holdovers, Nat Willis; Brown Bros.; Federal Bros.

EMPERESS (D. B. Worley, mgr.; S.-C., agent; Monday rehearsal 11).—Week 27. "Night in a London Club," big; Cliff Bailey Trio, odd; Quinn Bros. & Rosner, good; Hobson & Deland, catchy; Wales & Meredith, snappy.

PANTAGES (Carl Walker, mgr.; agent, direct; Monday rehearsal 11).—Week 27. Palmer & Lewis, popular; Tivoli quartet, took well; May Clinton, clever; Carter & Buford, pleasing; Fagan & Byron, entertaining; Happy Harrison, funny.

GARRICK (J. A. Quinn, mgr.; agent, direct; rehearsal Monday 11).—Week 27. Anna Baumann, good; Edgar L. Pomeroy, artistic; Collins & Hunter, entertaining.

MAJESTIC (Oliver Morasco, mgr.; Shubert).—Grace Van Studdiford; Week 4 Sheehan English Opera Co.

MASON (W. T. Wyatt, mgr.; K. & E.).—"Bright Eyes." Week 4 Montgomery & Stone.

LYCEUM (Clarence Brown, mgr.; Cort).—"In Old Kentucky." Dec. 4 "The Third Degree." EDWIN F. O'MALLEY.

LYNN.

LYNN (Jeff Cailan, mgr.; agent, U. B. O.).—Belle Onra; Carbery Bros.; Longworths; Arthur Whitelaw; Pete Lawrence & Co.; Tom Linton & Jungle Girls; Bixley & Lerner; King Bros.

OLYMPIA (Mr. Lord, mgr.; agent, Shedy).—Alexander's Ragtime Band; Musical Dixon; Billy K. Brown; William Morrow & Co.; Mether & Davis; Scott Bros.; Woodford's Animals; Felix.

CENTRAL SQ. (Col. Stanton, mgr.; agent, Warren Church).—4-6, Lawrence & Harvey; Juggling Labelles; Tedde Rathskeller Duo; Boyie & Evans; Willard & Buckley; 7-9, Jane Hood & Co.; La Donn & Vittoria; Clayton & Lennie; Smith & Helma.

AUDITORIUM (Lindsey Morrison, mgr.).—Stock. WILLIS.

MACON.

GRAND (D. G. Phillips, mgr.; Shubert).—30, "Atlas Jimmy Valentine," large houses; 11, "Girl of the Golden West"; 14, Fritz Scheff, in "The Duchess."

MAJESTIC (A. H. Dudley, mgr.).—Formerly Bijou. Under new management of A. H. Dudley; 4, opened with vaudeville.

PALACE (J. B. Melton, mgr.).—Bert Lewis & Miss Gilmere.

SAVOY (Dan Holt, mgr.).—Joe McAnallan & George Otto.

LYRIC (Dan Holt, mgr.).—Mr. Fagan & Miss Wengle.

VICTORIA (Ferd Guttenberger, mgr.).—Under new management. Vaudeville and pictures. Pearl Allen this week.

ANDREW ORR.

MANCHESTER.

NEW PARK (W. H. Ryan, res. mgr.).—30-2, Spiegel & Dunn, fair; Ardella Sears, fair; Martella, fair. 4, "Billy the Kid"; 5-6, "Uncle Tom's Cabin."

MECHANICS (Dan Gallagher, mgr.; agent, M. Leow).—30-2, The Beldens, good; Gravella & Ellis, big hit; Ed. Winchester, excellent; 4-6, Alpha Trio, excellent; Lander Bros., fair; Roe Reeves, good.

AUDITORIUM (M. Lorenzen, mgr.; agents, U. B. O.).—30-2, Willard's Temple of Music, popular; Alf Ripon, good; Grenier and La Pose, good; 4-6, Chas. A. Clark & Co., good; Watson & Little, good; Two Harbors, good; 7-9, Lee Monforts; Green & Parker; J. Wallace Parker.

"STEVE" BARRY

MERIDEN.

POLI'S (R. B. Royce, mgr.; K. & E.).—4-8, Hanson & Co.; Zenita; Ted & Corlane Betonne; 5, "Dr. De Luxe"; 9, "The Family."

MUNCIE.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Mite Moore, pleased; Geo. Stokes & Ryan Sisters, big; Van Lear & Rome, good; Wm. F. Schilling & Co., hit. GEO. FIFER.

Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."

Direction Max Hart

Always a Big Hit

ALAWTHORNE

And "JOHNNIE"

Shea's, Buffalo (Next week), Dec. 11.

Direction AL. SUTHERLAND, Inc.

Willa Holt Wakefield

IN VAUDEVILLE

Special Representative: JEWIS JACOBS.

MR. AND MRS. STILLMAN

PLAYING THE LOEW CIRCUIT

NEWARK.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—White & Stuart, headline; Big City Four, did well; Hibbert & Warren, good; Joe Jackson, laughs; White & Perry, work well; Margaret Mudro, hit; Musical Forrests, entertain; Six Abdallahs, clever.

NTWARK (George Robbins, mgr.).—"The Pink Lady," good business.

ARCADE (L. O. Mumford, mgr.).—Kill-cullen & Co., scream; The Ushers Four, good; Ray Courtney, good; Knight & Day, funny; Bobbie Field, hit; Gracie Cameron & Co.

WASHINGTON (Charles Crane, mgr.; agent, Fox).—"Kid Hamlet," laughter; Van & Hughes, good; May & Lillie Burns; Star Trio, good; Will Raceford, right.

GAYETY (Leon Evans, mgr.).—"The Merry White."

COLUMBIA (Mr. Jacobs, mgr.).—"Daniel Boone on the Trail."

ORPHEUM (Joseph Payton, mgr.).—"Dorothy Vernon of Haddon Hall."

COURT (Harold Jacoby, mgr.; agent, Loew).—Springer & Church, laughable; Al. Burton, funny; Armstrong & Fern, pleased; Root & White, entertained; Juliet Wood, hit; Housey & Nichols, funny.

JOE O'BRYAN.

NEW HAVEN.

POLI'S (F. D. Garvey, mgr.; agent, U. B. O.; rehearsal Monday 10).—Griffith, entertained; Bert Fitzgerald, very funny; Sutcliffe Troupe, good; Clark Sisters & Coogan, refreshing; Ryan, Richfield Co., funny; Morris & Allen, engaged; De Witt Young & Slater, opened.

E. J. TODD.

NORFOLK.

COLONIAL (Harry B. Hearn, mgr.; agent, U. B. O.; rehearsal Monday 10).—Bell Fam-

ily, excellent; Stepp, Mehlinger & King, hit; Chadwick Trio, excellent; Linden Beckwith, fine; Willis & Hassam, excellent; Stubbiefield Trio, fine; Al Lawrence, amusing.

VICTORIA (W. T. Kirby, mgr.; agent, Norman Jeffries; rehearsal Monday 10).—Thomas Potter Dunne, excellent; White's Comedy Animals, fine; Don Torjes & Trumpeters, good; Avery Girls, good; Edgar Berger, excellent.

MAJESTIC (Otto Wells, mgr.; agent, Norman Jeffries, agent).—Nine Rough Riders, excellent; Billie Fay, fine; Stuart & Desmond, good.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, Norman Jeffries).—King Sisters, excellent; McGrath & Paige, excellent; Flying Henrys, excellent.

ACADEMY.—4-6, Fritz Scheff, in "The Duchess."

GRANBY (Otto Wells, mgr.; rehearsal Monday 2).—Eva Fay in "Old Hallowell's Millions."

HELLER.

NORFOLK.

At the Granby this week Eva Fay of "Thaumaturgy" fame, makes a bid for stellar honors at the head of her own company, playing "Old Hallowell's Millions," under the management of Vaughn Glaser. Mrs. Fay, during the action of the playlet rewritten around her still avails herself of the use of her old sketch from vaudeville, with telling effect. The play itself was adapted by Omar Sami in a highly capable manner, designed principally to exploit the supernatural by means of seances, etc. The nucleus of the story, as exploited in the two first acts is taken from Richard Harding Davis' "Vera the Medium," a former vaudeville sketch, afterward elaborated into a play for Eleanor Robson. It is shown in four acts, well staged, and well presented by an exceptionally capable company, of which Mrs. Fay is the head; she displays a versatility hardly to have been expected of

her when doing an act of the description so successfully done by her in vaudeville.

The new Victoria opened Monday, playing to three packed houses. General manager, Wm. T. Kirby. The Victoria seats 1,450 people. It is the only two-floor house in this section. It is booked by Norman Jeffries, and managed locally by Harvey S. Byrd. Treasurer is T. L. Seligman. Its present policy is five acts of vaudeville and two reels of pictures.

OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sunday 10).—La Arena & Victor, passed; Cummings & Gladys, pleased; Henry Clive, hit; Three Leightons, applause; "Son of Solomon," excellent; Conlin, Steele & Carr, big; Six American Dancers, good; excellent business.

YETTY (E. L. Johnson, mgr.).—"World of Pleasure."

KRUG (Chas. L. Franke, mgr.).—"Girls from Missouri."

BOYD (Frank Phelps, mgr.; Shuberts).—Coburn Players.

BRANDEIS (W. D. Burgess, mgr.; agent, Ind.).—3-6, Frankie Woods.

AMERICAN (Ed. Monahan, mgr.).—Stock. S. L. KOPALD.

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—4-6, "Pomander Walk"; 7, Billy the Kid"; 8-9, Maude Adams.

KEITH'S (James Moore, mgr.).—Chip & Marble, hit; De Fra, fine; Moore & St. Clair, good; Rutan's Song Birds, hit; Carl McCullough, applause; Franklin Wilson & Co., hit; Boudini Bros., big; Doriana, funny.

PORTLAND (James W. Greeley, mgr.; agent, Marcus Loew; rehearsal Monday 10).—Hagan & Co., novelty; J. Emmet & Co., good; Jessie Reynolds, pleased; Laurie Ordway, hit; Williams & Weston; Helen Russell.

CONGRESS (F. Earle Bishop, mgr.; agent, Quigley; rehearsal Monday 10.30).—Martel & Eldridge; Marie Green; Fred W. Morton; Brady Sisters.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; rehearsal Monday 11).—Week 27, Rex Comedy Circus, feature; Fielding & Carlos, novel; James Kiernan & Co., good; Leo & Mabel Dougherty, entertaining; Chas. Gibbs, clever.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 10).—Week 27, Mrs. Gardner Crane & Co., splendid; Those Four Entertainers, excellent; Gennaro & Bailey, great; Mollie & Nellie King, clever; Cunningham & Marion, good; Keith & Kernan, fine; Horton & La Triaka, good.

EMPERESS (Chas. Ryan, mgr.; S.-C.).—Week 27, Telephone Girls; La Erne Barber's Players; Bernard & Arnold; Kennedy & Williams; Mondane Phillips; Burgos & Clara; Luigi Dell Oro.

LYRIC (Keating & Flood, mgr.).—Week 27, "Joy Riders," excellent business.

W. R. BREED.

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Ferral Desmond, fair; Joe Lanigan, pleased; Henry Hargrave & Co., nicely; Foster & Foster, excellent; Mildred Deveres & Co., well received.

HIPPOTROPE (C. G. Hexter, mgr.; agent, Bart McHugh; rehearsal Monday & Thursday 10.30).—Teed & Laselle, laughs; Creighton Sisters, pleased; Royal Hinde Troupe, clever; Kamplain & Bell, liked; Cora Youngblood; Corson Sextet, well received.

G. R. H.

SARANAC LAKE, N. Y.

Some town this!

Village Cry: Nothing to do till to-morrow.

When in doubt where to spend a pleasant winter for a rest—take Saranac Lake.

This town has three seasons: July, August and Winter.

What George Fuller Golden said about "Saranac" will hold you for awhile! "Nine months winter and three months d— cold weather."

ANDERSON-GOINES

TAN COLORED COMEDIANS

Norine Carman

and MINSTREL DUO

When answering advertisements kindly mention VARIETY.

"IN DIXIE LAND"

(New Act)
(Special Set)

MINSTREL FIRST PART
SINGING AND DANCING
WITH
HILARIOUS COMEDY FINISH
Special Drop Setting

PLAYING UNITED TIME

Chinese Money!

Musical Comedy Act
(In "One")

"Can Jimmie Come In"

Some days it snows for two days.

Weather note: Last night was the warmest we had this week. (Only seven below.)

Everybody here has the Denver laugh. Some people call it a Saranac Lake War Whoop.

Daily diet: Poker three times a day, with pinochle after supper.

Poker note: An ace in the hand is worth two in the pack. (If you don't believe it, ask Vic Williams.)

The boys from the White Way are coming so fast we will soon have enough for a football team.

Saranac Lake paradox: Walking slow, but going fast.

Boys: This is some show town. Instead of evening dress we go to the Opera House in fur coats and fur hats and fur-lined shoe laces.

I don't think Dr. Peary or our friend, Dr. Cook, were near the North Pole for they never said a word about this town in their reports.

We are having dandy sleighing. Just think, only about 150 days of it in this town.

Daffydill: If Saranac Lake is on the map, is Lake Placid?

A snowstorm in the north is worth five in the Big Town.

J. THOMAS HOLT.

SALT LAKE.
(By Wire.)

ORPHEUM (Scott & Kearne, artistic success: Odiva, great; Knox Wilson, hit; Burns & Fulton, scored; Panita, hit; Innes & Ryan, passed; Les Arados, slow; good business.)

EMPRESS—Dec. 6, Karno's "Night in a London Club"; Hoey & Mosar; Freeman & Dunham; Harry Bouton & Co.

GARRICK—"For Fair Virginia," big business.

COLONIAL.—29-30, Sam Bernard, ordinary performance, immense business; 1-2, Max Dill in "The Rich Mr. Hogenheimer," good show, fair business.

SALT LAKE.—"The Red Rose," great show, fine business.

SAVANNAH.

SAVANNAH (William E. Seekind, mgr.; K. & E.).—25-26, Nat C. Goodwin, excellent houses.

LIBERTY (Henry C. Fourton, mgr.).—Week 27, "At the Mercy of Tiberius," big attendance; week 4, "The Stampede," good houses.

BIJOU (Henry C. Fourton, mgr.; Wells, Circ.; rehearsal Monday & Thursday 21.—20-2, Russell & Brown, exceptional; Charles Hecklow, clever; "Country Kids," distinct success; 4-6, Loche & Sterling, very good; Lee & Cranston, big hit; Blanche Dupree, entertaining; 7-9, Walter Daniels & Co.; Grace Hopper; Three Musical Millers; Gus Rankin; pictures.

ST. PAUL.
(By Wire.)

ORPHEUM (C. E. Wilder, res. mgr.).—Juliet, hit; Julius Tannen, hit; "Cheyenne Days," pleasing; Sybil Brennan; Klein & Klein, good; Alsace & Lorraine, fair; Richardson's Dora, good; Kingston & World, fair.

NEW GRAND (Maurice W. Jenks, mgr.).—2-3, good; fair business.

SPRINGFIELD.

POLY'S (S. J. Breen, res. mgr.; agent, U. B. O.).—rehearsal Monday 10.—Bert Melrose, good; Jimmie Lucas, fair; Williams & Werner, fair; Merrill & Otto, fine; "The Apple of Paris," excellent; Joe Welch, big hit; Marconella, fine.

GILMORE (Robt. McDonald, mgr.).—4-6, "Cracker Jacks"; 7-9, "Girl of the Streets."

NELSON (H. I. Dillenbach, mgr.; agent, James Clancy).—4-6, Bandana Four; Clermont Bros.; Jessie Elliott. 7-9, Walton & Vivian; Valentine's Dogs; Jim Jolly. G. A. R.

ST. PAUL.
(By Wire.)

ORPHEUM —"Pianophilend Minstrels," good; Cadets De Gascoigne, fine; Three Lyons, pleasing; Haviland & Thornton, good; Wynne Bros., satisfactory; O. A. Duncan, good; Crouch & Welch, pleased.

EMPRESS.—Four Leagues, fair; Luba Miloff, fair; Metsett Troupe, good; Kiss Ross, pleasing; Harry Van Pousen, good; Holman, good.

METROPOLITAN.—"Aima, Where Do You Live?" pleasing.

GRAND.—"The Soul Kiss," gave satisfaction.

SHUBERT.—Hastings' Show.

STAR.—Miner's Americana.

MAJESTIC.—Harry Sullivan & Co.; W. E.

JOE

ERNIE

VAN BROS.

Next Week (Dec. 11)

Chase's Theatre,
Washington

Direction,
JO PAIGE SMITH

THE EIGHTH WONDER OF THE WORLD

FRANK LEDENT

Complimented by
Mr. NELSON BARRY of the MANCHESTER HIPPODROME
For Being

ALONE IN THE JUGGLING WORLD

BESSIE WYNN

IN VAUDEVILLE

RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)
NEXT WEEK (DEC. 10), EMPRESS, TACOMA, WASH.
Exclusive Management, CHRIS O. BROWN

MLLE. DAZIE

Personal Direction JENIE JACOBS.

LILY LENA

finding it impossible to acknowledge individually the messages of sympathy sent by the many friends of her late husband

WILLIAM NEWHOUSE

takes this means of acknowledging to all her profound gratitude.

AT THE ALHAMBRA

J. ROSAMOND JOHNSON'S

"SAMBO GIRLS"

WITH
Edgar Connor and Blanche Deas
SWEET SINGERS—DAINTY DANCERS

NEXT WEEK (DEC. 11)
with the balance of Percy O. Williams' Circuit to follow

Direction of M. S. BENTHAM

Werden; Emmett & Emmett; Cooper & La Bick.

PRINCESS.—Minstrel Four; Miss Darnley; Umboula Bros.; Walter Percival & Co.

ALHAMBRA.—4-6, Fields & La Adella; Gannon & Trecey; Lillian Carson; 7-9, Viola Maynard; Eggen & De Mar; Fest Duo.

GAITY.—4-6, Austin & Smith; Johnson & Rasmussen; Graeme & Wilmot; 7-9, not obtainable.

BEN.

ST. JOHN.

OPERA HOUSE (H. J. Anderson, mgr.).—25, Paul Gilmour, big business.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Margaret Brecht; Harry Bessette.

LYRIC (Thos. O'Rourke, mgr.).—27-29, Dixon Peters, 30-32 Bazarow Troupe.

L. H. CORTRIGHT.

SYRACUSE.

GRAND (Charles Plummer, mgr.; Keith's vaudeville; Chas. Anderson, mgr.; agent, U. B. O.).—National Minstrel, well received; Handers & Millas, very good; Mr. & Mrs. Jimmie Barry, well liked; Tim Cronin, done well; B. A. Rolfe's, pleasing; Melville & Higgins, way over; Dare Bros., excellent.

CRESCENT (Seneca Amusement Co., lessees; John J. Breslin, mgr.).—Great Bartello & Co.; Irwin & Marsh; World Four Harmonists.

BASTABLE (Gen. Amuse. Co., lessees; Stephen Bastable, mgr.).—11-13, Lillian Mortimer in "Girl of the Streets"; 14-16, "Forty-five Minutes from Broadway."

WEITING (John L. Kerry, mgr.; Shubert).—13, Board's Head of Syracuse University in "The King Pin." 14-16, "The Gamblers."

TAMPA, FLA.

The big Spanish Opera House in Ybor City will open 11 with Spanish and Italian operas for a season of three months.

"The Chorus Girl" was the attraction at the Casino Thanksgiving Day to capacity houses.

The general officers of the passenger departments of the various railroads of the United States met in convention here Nov. 23. A banquet was tendered them at the Gran Oriente restaurant, at which a first-class vaudeville bill from the theatres of the Oppenheimer circuit appeared.

N. H. Harrison, general manager of the Oppenheimer theatres, tendered a Thanksgiving dinner at the Spanish Cafe to the local theatrical correspondents and visiting performers. The affair was a most enjoyable one. Souvenirs, consisting of live baby alligators, about sixteen inches long, with the words "Monk, November 20th, Tampa, Fla." painted in red on their backs were given to each woman, while the men received an orange walking stick each.

E. R. DICKINSON.

TERRE HAUTE.

VARIETIES (Jack Hoeffler, mgr.; agent, W. V. M. A.; rehearsal Monday & Thursday 10).—Laypo & Benjamin, clever; Holdsworths, good; Dick Ferguson, good; Tuscano Bros., clever; Robert & Cora Simpson, pleased; El Barto, good; Frans Melsel, hit; "Top of the World Dancers," hit; business good.

GRAND (T. W. Barhydt, mgr.; K. & E.).—30, Field's Minstrels, S. R. O.; 3, "Girl of My Dreams," good; 4, "Seven Days," 6, Imperial Russian Ballet; 7, "Rube, Red," 8-9, "Baby Mine"; 10, "Sweetest Girl in Paris." CHRIS.

TORONTO.

SHEA'S (J. Shea, mgr.).—Edward Abeles & Co., splendid; Howard & Howard, big; Honey & Lynn, good; Meek & Walker, good; Bayton Trio, pleased; Esther Delane, clever; Great Richards, novelty; Frederick Andrew, pleased.

MAJESTIC (Peter F. Griffin, mgr.).—Prof. Wood & Co.; Ada Jewell; Juggling Kartello; R. J. Hamilton.

STRAND (E. G. Well, mgr.).—Muriel Little; Marie Arville.

GAYETY (T. R. Henry, mgr.).—"Jersey Lilies."

STAR (Dan T. Pierce, mgr.).—"Miss New York, Jr."

PRINCESS (O. B. Sheppard, mgr.).—"A Single Man," with John Drew.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Madame X."

GRAND (A. J. Small, mgr.).—Thomas E. Shea, in repertoire. HARTLEY.

TRENTON.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—30-2, Minnie Victorson & Co., fine; Sheperly Sisters, good; Lamps Bros., amusing; Virginia Walsh, good; La Salle & Lind; 4-6, Charles Curtis & Co., good; Annette De Lestare, pleased; Philip Burg, applause; Whalen & West, pleasing; Reeves & Werner, hit; 7-9, Parrett & John; Alma Cook & Lieve; La Belle Trio; Charles Curtis & Co.

Taylor's, "the only house playing first-class attractions," starts in as a 4 and 10c. picture and "three-a-day" house Dec. 7. A. C. W.

WASHINGTON.

BELASCO (L. S. Taylor, mgr.; Shuberts).—"The Wedding Trip," big houses.

NATIONAL (W. H. Rapley, mgr.; K. & E.).—"The Pink Lady," capacity houses.

COLUMBIA (E. Berger, mgr.; Ind.).—Eddie Foy, in "Over the River," S. R. O. houses.

ACADEMY (J. Lyons, mgr.; S. & H.).—"Rock of Ages," big houses.

GAYETY (Geo. Peck, mgr.).—"The Winning Widow."

LYCEUM (A. C. Mayer, mgr.).—"Ideals."

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal Monday 9).—"A Romance of the Underworld," headliner; J. C. Nugent & Co. and Isabel D'Armond & Frank Carter, hit; Melody Monarchs, encore; Johnny Johnston, applause; Louis Stone, amused.

IMPERIAL (McKeon, mgr.; agent, Loew; rehearsal Monday 10).—Frank Roland & Co. and Grace Leonard, first honors; Binkley's Circus, amused; W. E. Whittle, clever; The Gouldons, well received; Murphy & Franklin, pleased; Barnes & Robinson, encore.

CARINO (W. Kirby, mgr.; agent, Jalaski; rehearsal Monday 10).—Farnum & Delmar, hit; Brandon & Taylor, clever; Lavelle & Day, well received; Lazelle Bros. and Mattie Lockett, encore.

COSMOS (A. T. Brylawski, mgr.; agent, Jeffries; rehearsal Monday 10).—Carter, Taylor & Co. and Flying Blackbills, hit; Four Rubens, applause; Harry Antlim, encore. Rinaldo & Zeleney, well received; Jim Leslie, amused.

W. KERRY BOWMAN.

When answering advertisements kindly mention VARIETY.

VARIETY ARTISTS' ROUTES

FOR WEEK DECEMBER 11

WHEN NOT OTHERWISE INDICATED.

The routes given from DEC. 10 to DEC. 17, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.
Abbott Max Social Maids B R
Abelen Edward Kelth Syracuse

MABELLE ADAMS, C. H. O'DONNELL CO.

Orpheum Circuit.

Adair Art Empress Portland Ore
Adair June Girls from Happyland B R
Adams Sam J Trocadero B R
Adams & Gubi Bljou Flint Mich
Agustin & Hartley Orpheum Los Angeles
Aldine The 2322 Cottage Grove Chicago
Allen Leon & Bertie Robinson Cincinnati
Allinel Joseph 423 Bloomfield Hoboken N J
Allyn Amy Queens Jardin de Paris B R
Alpine Troupe 5 Orpheum Minneapolis
Alsaac & Lorraine Orpheum Sioux City
Altus Bros 123 Cottage Auburn N Y
Alvarado Goats 1235 N Main Decatur Ill
Alvarettes Three Winter Garden Berlin
American Newsboys Bljou Decatur
Amón & De Lela Star Provincetown, Mass
Andrews Abbott & Co 3952 Morgan St Louis
Apollon 104 W 40 N Y
Appleyby E J National Steubenville O
Arberg & Wagner 511 E 78 N Y
Ardelle & Leslie 10 Broesel Rochester
Arlington Four Orpheum Los Angeles
Armond Grace Bell Orkland
Ascott Chas Cracker Jacks B R
Atkinson Harry 21 E 30 N Y
Atlanta & Fisk 3511 1 av Billings Mont
Atwood Warren 11 W 31 N Y
Atwood Vera 17 W 53 N Y
Austin Jennie Social Maids B R
Austin Margie Girls from Happyland B R
Austin & Klumker 3110 E Phila
Australian Four 228 W 42 N Y

B.
Baader La Velle Trio 330 N Christiana Chio
Bacon Doc Hl Henry Minstrels
Bailey & Edwards 51 E Fair Atlanta
Bailey Frankie Trocadero B R
Baker Elsie 1914 Newport av Chicago
Baker Harry 3943 Renow W Philadelphia
Baker John T Star Show Girls B R
Baldwin & Shea, 347 Barry av Chicago
Baraban Troupe 1304 Fifth av N Y
Barbour Hazel Girls from Missouri B R
Barnold Chas Davos Dorf Switzerland

IDA BARR

ENGLISH COMEDienne

Sullivan-Considine Circuit. Address VARIETY.

Barrett Elia Girls from Happyland B R
Barrett Patsy Robinson Crusoe Girls B R
Barrington Mildred Star & Garter B R
Barron Geo 2003 Fifth av N Y
Barry & Black 1523 Fairmount av Phila
Bartlett & Garfield 3499 E 53 Cleveland
Bartlett Harmon & Erngit 953 W 56 N Y
Barto & Clark 3231 Cumberland Phila
Bates Clyde Miss New York Jr B R
Baxter Sidney & Co 1722 48 av Melrose Cal
Bayton Ida Girls from Happyland B R
Bean & Hamilton Orpheum Levenworth Kan
Be An Duo 3422 Chariton Chicago
Beers Leo Empress Milwaukee
Behren Musical 52 Springfield av Newark N J
Bell Arthur H 453 12 av Newark N J
Bella Italia Troupe Box 795 B'kfield Ill indef

Belmont Joe 70 Brook London
Belmont Umbarger 111 Delavan Newark
Belscap Irving 359 W 113 N Y
Bennett Florence Belles of Boulevard B R
Bennett Sisters Orpheum, Spokane
Bennett & Marcello 206 W 37 New York
Bentleys Musical 131 Clipper San Francisco
Benway Happy Guy Bros Minstrels
Berford Jas Polis Springfield Mass
Berg Bros Central Copenhagen Indef
Betts George Star & Garter B R
Beverly Sisters 5723 Springfield av Phila
Beyer Ben Bushwick Bklyn
Bicknell & Gibney 441 Marion Oak Park Ill
Big City Four 401 Worcester
Bimbo 872 Laws Appleton Wis
Bisset & Scott Victoria Palace London
Bisset & Shady 248 W 37 N Y
Black John J & Pearl Miss New York Jr B R
Black & Leslie 3723 Eberly av Chicago
Blake Chas Knickerbockers B R
Bogard James Rose Sydel B R
Booth Trio 243 Lincoln Johnstown Pa
Boutin & Tillson 11 Myrtle Springfield Mass
Bouton Harry & Co 1365 E 55 Chicago
Bowers Walter & Crocker Trent Trenton
Bowman Fred 14 Webster Medford Mass
Boyd & Allen 3706 Howard Kansas City
Bradleys The 1214 Brush Birmingham
Brady & Mahoney Empress St Paul
Brand Laura M 137 Main Buffalo
Brennen Geo Trocadero B R
Bretton Ted & Corlaine 114 W 44 N Y
Brinkleys The 424 W 39 N Y
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 705 Lexington Brooklyn
Broe & Max 1240 Wabash av Chicago
Brooks & Carlisle 36 Glenwood av Buffalo
Brooks & Jennings 361 West Bronx N Y
Brooks & Ward Old South Boston
Brooks Harvey Cracker Jacks B R
Brooks Thos A Girls from Happyland B R
Brown Jimmie Girls from Happyland B R
Brown & Barrows 146 W 36 N Y
Brown & Brown 49 W 115 N Y
Brown Bros 4 Orpheum Salt Lake City
Brown & Wilmet 71 Glen Maiden Mass
Brown Will Sam Devere B R
Bryant Mae Bway Galety Girls B R
Brydon & Hanlon 36 Cottage Newark
Bryson James Follies of Day B R
Buckley Joe Girls from Happyland B R
Bullock Thos Trocadero B R
Bunce Jack 2219 13 Phila
Burbank & Danforth Berlin N Y
Burdett Johnson Burdett 381 Main Pawtucket
Burgess Harvey J 627 Trenton av Pittsburg
Burke Minnie Trocadero B R
Burke Joe 344 W 14 N Y
Burke Touhey & Co Majestic Cedar Rapids
Burnell Lillian 2050 North av Chicago
Burnett Tom Star Show Girls B R
Burns May & Lily 116 W 30 N Y
Burt Wm P & Daughter 133 W 45 N Y
Burton Sydney 122 2 av N Y
Butlers Musical 423 E 3 Phila
Byrne Golsen Players Bljou Quincy
Byron Gleta 107 Blue Hill av Roxbury Mass
Byrons Musical 5128 Indiana av Chicago

C.
Cahill Wm 305-7 Brooklyn

Cahill, Woodbury and List

Direction, ALF. T. WILTON.

Caine & Odom Empress Winnipeg
Calder Chas Lee 2612 Lancaster av Phila
Campbell Al 2731 Bway N Y
Campbell Henry Belles of Boulevard B R
Cantway Fred R 435 Woodland av Chicago
Capitol City Four Fay Reno Pa
Capron Neil Majestic B R
Cardonnie Sisters 358 W 43 N Y
Carla Irving 4203 N 41 Chicago
Carlyle Musical 1210 W 3 av Waterloo Ia
Carmeloes Pictures Star Show Girls B R
Carmen Frank 456 W 123 N Y
Carmen Sisters 2153 Washington av N Y
Carmonte Hattie W 32 N Y
Carroll Chas 439 E Kentucky Louisville
Carroll Nettie Trio Polle Springfield
Carrollton & Van 1037 S Olive Los Angeles
Carter Tom Taxi Girls B R
Carters The Ava Mo
Case Paul 31 S Clark Chicago
Casmas & La Mar Box 247 Montgomery Ala
Cattin Margie Majestic B R
Cecil Mildred Girls from Missouri B R
Chamaros 1449 41 Bklyn
Chandler Claude 219 W 63 N Y
Chantrell & Schuyler 517 Prospect av Bklyn
Chapman Sisters 2153 Washington av N Y
Chase Dave 90 Birch Lynn Mass
Chase Carma 2615 Halstead Chicago
Chatham Sisters 203 Grant Pittsburgh
Cheers & Jones 218 W 59 N Y
Chubb Ray 107 Spruce Scranton Pa
Chunna Four 19 Loughborough Rd London
Church City Four 141 Washville Tenn
Chairmont Josephine & Co 348 W 123 N Y
Clare & West 129 Bridge Bklyn
Clark Floretta 10 Lambert Boston
Clark Mull Sam Devere B R
Clark & Duncan Sun Springfield O
Clark & Ferguson 131 Phelps Englewood
Claton Sisters 2153 Washington av N Y
Claus Redcliffe & Claus 1649 Dayton av St P
Clear Chas 459 W 123 N Y
Clement & Miner 39 W 9 New York
Cliff & Cliff 4106 Artesian Chicago
Clifford Dave B 178 E 103 N Y
Clifford Jake Trocadero B R
Close Bros 41 Howard Boston
Cohen & Clifford 21 Adams Roxbury Mass
Cole Billy 19 4 av Bklyn
College Trio Polis Bridgeport
Collins Jas J Star & Garter B R
Collins Eddie 5 Reed Jersey City N J
Compton & Plumb 2220 Emerson av Minneap
Comrades Four 324 Trinity av N Y
Conn Richard 301 W 109 N Y
Connors Jimmy Social Maids B R
Connolly Bros 1906 N 24 Philadelphia
Conroy & Le Maire Bushwick N Y
Conway Jack Star & Garter B R
Cook Geraldine 675 Jackson av N Y
Cooke & Two Rotherie Winter Garden Berlin
Corbett & Foster 71 Emmet Newark N J
Corin Joel P Queens Jardin de Paris B R
Cornish Wm A 1108 Broadway Seattle
Costello & La Croix 313 Ewing Kansas City
Cota El 905 Main Wheeling W Va
Cottrell & Carow O H Beloit Wis
Coyle & Deland 2227 Washington av Chicago
Crawford & Deland 110 Ludlow Bellefontaine
Cree Jessica 77 Josephine av Detroit
Cressy & Dayne Shea Buffalo
Cromwells 3 Danecroft Gardens London

DICK CROLIUS

Slang Prince Supreme in "Shorty's Elevation"
ORPHEUM CIRCUIT.

Cross & Josephine Garrick Chicago Indef

CROUCH AND WELCH

Next Week (Dec. 11), Orpheum, St. Paul.
Direction, M. S. BENTHAM.

Cunningham & Marion Orpheum Oakland
Curson Sisters 317 Adele av Jackson Miss

D.
Dacre Louie Follies of Day B R
Daley Jas E Gay Widows B R
Dale Johnnie Belles of Boulevard B R
Dale Josh 144 W 141 N Y
Dala & Harris 1210 Madison av N Y

DALE AND BOYLE

UNITED TIME
Direction, Alf. T. Wilton.

Dalton Harry Fen Sheedys Boston
Daly & O'Brien Tivoli Sydney Australia
Damsel Frank Gay Widows B R
Daugherty Peggy 522 3/4 30 Portland Ore
Davenport Blanche Taxi Girls B R
Davenport & Francis Gay Knoxville
Davis Hazel M 3523 La Salle Chicago
Davis Mark Rose Sydel B R
Davis & Cooper 1920 Dayton Chicago
De Costa Duo 413 Poplar Phila
De Forest Corinne Moulin Rouge B R
De Grace & Gordon 923 Liberty Bklyn
De Hollis & Ward 413 Indef
De Leo John B 113 Jackson Milwaukee
De Mar Rose Queens Jardin de Paris B R
De Mar Zella Knickerbockers B R
De Mario Sidoli Loda, Russia
De Milt Gertrude 512 Starling pl Bklyn
De Velde & Zeldia Majestic London Can
De Vere & Reed 3 Eberly av Chicago
De Witt Burns & Torrance Stoll Circuit Eng
De Wolf Linton & Lanier Belles Blvd B R
De Young Tom 153 E 113 N Y
Dean Jack Robinson Crusoe Girls B R
Dean Lou 453 3 av Niagara Falls
Dean & Sibley 453 Columbus av Boston
Deery Frank 30 West End av New York
Delmar Jennie Bway Galety Girls B R
Delmar & Delmar 94 Henry N Y
Delmore & Onelda Bushwick Bklyn
Delton Bros 321 W 23 New York
Demasos Stoll Circuit England
Demonic & Belle Englewood N J

D'Arville, Jeanette, Buffalo
Deveau Hubert 344 Prospect pl Bklyn
Diamond Four Pantages Sacramento
Dickerson & Libby World of Pleasure B R

JIM DIAMOND AND CLARA NELSON

Next Week (Dec. 10), Orpheum, Oakland.

Dobbs Wilbur Social Maids B R
Dodd Emily & Jessie 301 Division av Bklyn
Dodgers The Robinson Cincinnati
Doherty & Harlowe 423 Union Bklyn
Donaghy G Francis 219 55 Bklyn
Donald & Carson 216 W 103 N Y
Donner Doris 343 Lincoln Johnstown Pa
Dooley's Three Majestic Chicago
Dooley Wm J Empress Winnipeg
Dorach & Russell Bljou Lansing
Doss Billy 102 High Columbus Tenn
Dow & Lavan 393 Cauldwell av New York
Downey Leslie 2712 Michigan Chicago
Doyle & Fields 2342 W Taylor Chicago
Doyle & Forrest Kelth Hartford
Drew Dorothy 377 3 av New York
Drew Lowell B Stratford N J
Drew Virginia 2225 Michigan av Chicago
Du Barry & Leigh Majestic Detroit
Du Bois Great & Co 30 N Wash av Bridgept
Duffy Thos H 4636 Virginia av St Louis
Duncan A O Orpheum Duluth

DUNEDIN TROUPE

Stoll Tour, England.
JAMES R. DONEGAN, Mgr.

Dunn Arthur F 2551 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R
Dunsworth & Vaeder Lumberge Niagara Falls
Dupres Fred Kelth Philadelphia

E.
Eagon & D'Arville Daytonia Htl Dayton O
Easy John Sam Devere B R
Eddie Jennie Cracker Jacks B R
Edgar & Martine 523 N Howard Baltimore
Edman & Gaylor Box 30 Richmond Ind
Eidye Corinna 325 S Robey Chicago
El Barto Wilsons Chicago
Eldrid Gordon Orpheum Seattle

KATE ELINORE AND SAM WILLIAMS

Next Week (Dec. 11), Colonial, New York.
Week 18, Kelth's, Boston.
Direction, Max Hart.

Elliott L C 86 Baker Detroit
Elson Arthur 458 E 14 N Y
Elton Jane 244 W 113 N Y
Elwood Perry & Downing 934 Harlem av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett, Hugh Grand Pittsburgh
Englebreth G W 2212 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
Emanuel H T 1234 E 13th av Bklyn
Emerald Edna Orpheum Seattle
Espe & Roth Majestic Springfield Ill
Evans Beale 3701 Cottage Grove av Chicago
Evans Emila & Evans 2546 7 av N Y
Evans & Lloyd 933 E 13 Brooklyn
Evelyn Sisters 260 St James Pl Bklyn
Evers Geo 210 Losoya San Antonio
Ewing Charlie 514 W Oconee Fitzgerald Ga

F.
Fairchild Sisters 220 Dixwell av New Haven
Faith Billy A Victoria Charleston
Farr Frances Geo Widows B R
Farrell Taylor Trio Girls B R
Fay Two Coolers & Fay Grand Syracuse
Fennar & Fox 413 Van Hook Camden N J
Ferguson Dik 68 W 53 Bayonne N J
Ferguson Frank 704 W 180 N Y
Ferguson Joe 127 W 27 N Y
Ferguson Grace 234 Warsaw av Chicago
Fields Bros Kelth Lowell
Fields Nettie 6202 S Halsted Chicago
Fields & Hanson Bljou Piqua O
Fields & La Adella Majestic Des Moines
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fitzsimmons & Cameron 8608 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Flynn Frank D 45 W 123 N Y
Follette & Wickes 1834 Gates av Bklyn
Forbes & Bowman 201 W 113 N Y
Force Johnny 200 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Corp Corner Girls B R
Fordyce Trio Majestic Johnstown
Formby Geo Walther House Wigan Eng
Foster Billy 3216 Centre Pittsburg
Foster Phyllis Darlings of Paris B R
Fowler Kate Empress Denver
Fowler Levert Kelth N Theatre Toledo
Fox & Summers 517 10 Saginaw Mich
Fox & Ward Kelth Boston
Fox Florence 173 Elmoro Rochester
Foyer Eddie 9920 Pierrepont Cleveland
Francis Paul Queens Jardin de Paris B R
Francis Willard 37 W 123 New York
Francisco 343 N Clark Chicago
Francis Sisters Miss New York Jr B R
Fredrick Muen av Orpheum Tampa
Frescott Parkway Chicago
Frey Twins Forsythe Atlanta
Frobel & Ruge 214 W 23 New York

G.
Gaffney Sisters 1407 Madison Chicago
Gaffney Al 283 Vernon Brooklyn N Y
Gage Chas 175 White Springfield Mass
Gardner Georgia 4443 Kenmore av Chicago
Gardner & Stoddard Kelth Toledo
Garfield Frank Passing Parade B R
Gass Lloyd Broadway Galety Girls B R
Gaylor Chas 768 17 Detroit

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____			
Permanent Address _____			
Temporary " _____			
Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

When answering advertisements kindly mention VARIETY.

Gehruss Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Germane Anna T 36 Arnold Revere Mass
Gilden Sisters 316 Schuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gillmore & Le Moyné 1415-33 Des Moines

EDDIE JESSIE GIRARD AND GARDNER

Direction B. A. MYERS.

Girard Maris 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Godfrey & Doyens 175 W 45 N Y
Goforth & Doyens 251 Halsey Bklyn
Golden Max 5 Alden Boston
Goodall & Craig 146 W 36 N Y
Goodman Joe 2023 N 3 Philadelphia

W. V. M. A. Exclusively

J. GOODRODE

Direction. A. E. MEYERS

Goodrode J Garrick Burlington
Goodwin Shirley Girls from Happyland B R
Gorden Geo F Girls from Happyland B R
Gorden Paul Empire London Indef
Gordo El 1211 Bway N Y
Gordon Ed M 6116 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 36 So Locust Hagerstown Md
Goss John 33 Sawyer Haverhill Mass
Gottlieb Amy 600 N Clark Chicago
Goyt Trio 354 Willow Akron O
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1923 Birch Joplin Mo
Green Winifred 163 W 55 N Y
Gremmer & Melton 1437 S 6 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 5805 Kirkwood av Pittsburgh
Griffith Marvellous 13 W Eagle Buffalo
Griffs & Hoot 1328 Cambria Philadelphia
Grimes Tom & Co Williamstown N J
Grossman Al 533 North Rochester
Gruber & Kew 403 Av E Flint Mich
Guilfoyle & Charlton 503 Harrison Detroit

H.

Hall Alfred Queens Jardin de Paris B R
Hall & Pray 50 Columbia Swampcott Mass
Hall & Brice 56 Orchard Norwich Conn
Halls Doss 111 Walnut Revere Mass
Hanlon Bros & Co Colonial Lawrence
Halspern Nan 1621 17 av Denver
Hanson Boys 31 E 98 N
Haisted Willard Red Mill Vincennes Ind
Hilton Powell Co Colonial Indianapolis Indef
Hamilton Estella Bijou Decatur
Hampton & Bassett 327 Poplar Cincinnati
Hanes G Scott 513 Ritzner Phila
Hansone & Co 1027 Tremont Boston
Hanson Lou 153 E 12 N New York
Harkins Geo Taxi Girls B R
Harper Annette Girls from Happyland B R
Harrigan Harry Star Show Girls B R
Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Harris & Randall Palace Htl Chicago
Harrity Johnnie 708 Harrison av Scranton
Hart Stanley 153 E 12 N New York
Hart Maurice 156 Lenox av N Y
Hartman Gretchen 521 W 125 N Y
Harvey De Vora Trio Colonial Norfolk
Haskell Loney Keiths Columbus
Hatches 47 E 132 New York
Hathaway Madison & Mack 388 W 96 N Y

E. F. HAWLEY AND CO.

"THE BANDIT."

Next week (Dec. 11), Hammerstein's, New York
EDW. S. KELLER, Rep.

Hawthorne Hilda Sheas Buffalo
Hayden Jack Hammett Bklyn
Hayes Frank Social Maids B R
Hays Gertrude Follies of Day B R
Hays Ed C Vogels Minstrels
Hayman & Franklin Palace Burnham Eng
Hazzard Lynne & Bonne Grand Elgin Ill
Hearn Sam Follies of Day B R
Hearn & Rutter Liberty Corry Pa
Hebron Marie Majestic B R
Hedders Two Keiths Columbus
Held & La Rue 1328 Vine Philadelphia
Henderson & Thomas 227 W 40 N Y
Hennella & Howard 646 N Clark Chicago
Henry Dick 267 Palmetto Brooklyn
Henry Girls 2326 So 71 Philadelphia
Henry 423 E 162 N Y
Herberts The 47 Washington Lynn Mass
Herman & Rice 332 W 36 N Y
Herr Nondie Box 66 Wiltmer Pa
Hers Geo 532 Stone av Scranton
Hessie National Sydney Indef
Heywood Great 43 Clinton Newark
Hicker Bonnie Follies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hillman George Pantages Vancouver
Hills Harry Robinson Crusoe Girls B R
Hilson Robt Sam Devere B R
Hilton Dave Moulin Rouge B R
Hilton Marie Follies of Day B R
Hines & Fenton 151 W 63 N Y
Hines & Remington Harrison N Y
Hoffman Dave 2241 E Clearfield Phila
Holden & Harron Savoy Atlantic City
Holman Bros 614 Lake Cadillac Mich
Holman Harry & Co Garrick Norristown
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Honan & Helm 123 Lockwood Buffalo
Hood Sam 731 Florence Mobile Ala
Hoover Lillian Belles of Boulevard B R
Hopp Fred 326 Littleton av Newark N J
Horton & La Triska Orpheum Salt Lake City

HOWARD

THE FINISHED VENTRILOQUIST.

Next Week (Dec. 11), Poli's, Scranton.
Representatives, MORRIS & FELT.

Hotaling Edward 557 S Division Grand Rapids
House Carl C 409 Cadillac av Detroit
Howard Jack Cory Corner Girls B R
Howard Katherine Follies of Day B R
Howard Bros Polle Bridgeport
Howard Comedy Four 381 3 av Bklyn
Howard Emily Trio N Clark Chicago
Howard Harry & Mae 323 S Peoria Chicago
Howard Bernice 3069 Calumet av Chicago
Howard & Howard Orpheum Montreal
Hoyt Edward N Palmyra N Y
Hoyt & Starks 15 Banoroff pl Bklyn
Hughes Gene Mrs & Co Keiths Toledo
Hughes Musical 131 N Clark Chicago
Hubert & De Long 4116 Madison Chicago
Hurley F J 153 Magnolia av Elizabeth N J
Hyatt & Le Nora 1613 W Lanvale Baltimore

I.

Ingle & Reading 193a Bower Jersey City
Ingrams Two 1304 Story Boone Ia
Inness & Ryan Orpheum Denver
Ioleen Sisters Keiths Providence
Ireland Fredk Majestic B R
Irwin Flo 427 W 45 N Y
Irwin Ferdinand 34 Horton Fall River
Italian Royal Four Lyric Lewistown

J.

Jacobs & Sardel Goe & Atkins av Pittsburg
Jeffries Tom 389 Bridges Bklyn
Jennings Jewell & Barlow 3263 Art'g'n St L
Jess Johnnie Cracker Jacks B R
Jewell Mildred 5 Alden Boston
Johnson Great 357 W 37 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Bros & Johnson 6345 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstons Musical Hip London Indef
Jones & Rogers 1351 Park av N Y
Jones Maud 50 W 135 N Y
Jones & Gaines 418 W 135 N Y
Jones Kohl & Whalen 129 Havel av Phila
Juggling Mathews Keiths U Sq N Y
Julian & Dyer Shuberts Utica
Juno & Wells 511 E 73 N Y

K.

Karnos London Co Empress Salt Lake
Kaufmann 240 E 35 Chicago
Keeley Bros 5 Haymarket Sq London
Kelley & Wentworth Columbia Cincinnati
Kelly Walter C Alhambra N Y
Kelsey Sisters 4892 Christiana av Chicago
Kenna Chas Crystal Milwaukee
Kennedy Joe 1131 N 3 Knoxville Tenn
Kenney & Hollis Bell Oakland Cal
Kent Marie Follies of Day B R
Kenton Dorothy Felix Portland Htl N Y
Kessner Rose 438 W 164 N Y
Kessler Bert & Doris 326 Santa Clara Alameda
King Bros 211 4 av Schenectady
King Violet Winter Garden Blackpool Eng
Klamura Troupe Orpheum Bklyn

MAZIE KING

Orpheum Circuit.

Klein & Clifton Grand Knoxville
Klein Ott & Nicholson 351 W 24 New York
Klight Bros & Sawtelle 4450 Sheridan Rd Chic
Kobler Sisters 6959 Calumet Chicago
Koler Harry Queens Jardin de Paris B R
Koners Bros Tichys Prag
Kuhns Three White Lyric Richmond
Hyatt & Le Nora Lyric Petersburg Va

L.

Lacey Will 1516 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 30 Clinton Johnstown NY
Landis & Knowles Family Muscatine
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 169 Alexander Rochester
Lane & O'Donnell Keiths Providence
Lane Eddie 305 E 73 N Y
Lanigan Joe 351 Phila
Lansear Ward E 322 Schuylkr Bklyn
La Centre & La Rue 3461 3 av N Y
LaCair & West Rillings St Louis
La Moines Musical 323 5 Baraboo Wle
La Noie Ed & Helen 4 Mill Troy N Y
La Ponte Marg 133 W Commerce San Antonio
La Rue & Holmes 31 Little Newark
La Toska Phila 135 W 22 Los Angeles
La Tour Irene 34 Atlantic Newark N J
La Verne Barbers Players Empress San Fran
Larriev & Lee 32 Shuter Montreal
Lashe Great 1611 Kater Phila
Latoka Bijou Atlanta
Laurent Bert 3 Platt pl Scranton
Lawrence & Edwards 1140 Westm'r Provid'oe
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 252 E Indiana St Charles Ill
Le Fevre & St John Majestic Dallas
Le Pages 236 3 Milwaukee
Le Roy Lydia Follies of Day B R
Le Roy Geo 56 W 115 N Y
Le Roy Vic 223 Everett Kansas City Kan
Le Roy & Adams 1812 Locust av Erie Pa
Leahy Bros 259 East av Pawtucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Alice Moulin Rouge B R
Lee Audrey Girls from Happyland B R
Lee Joe Kinsey Kan
Lee Rose 1040 Broadway Bklyn
Lehr Corinne Star & Garter B R
Leipzig Majestic Indianapolis
Lenox Cecil Trocadero B R
Lensa 1914 Newport av Chicago
Leonard Geo 360 Manhattan av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leont Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Genie 361 Tremont Boston
Leslie Frank 141 W 139 N Y
Lester & Kellett 313 Fairmount av Jersey City
Levering G Wilbur Follies of Day B R
Levy Family 47 W 139 N Y
Lingerman 70 N 5 Phila
Linton Fred Taxi Girls B R
Lipson Chas Girls from Happyland B R
Livingston Murray 330 E 163 N Y
Lloyd & Gastano 194 E 61 N Y

Lookhart & Luddy 223 W 135 N Y
Lockwoods Musical 133 Cannon Poughkeepsie
Lohse & Sterling Majestic Birmingham
Lols & Love 2914 3 Bklyn
London & Riker 33 W 98 N Y
Londons Four Majestic Milwaukee
Longworths 3 Magnolia av Jersey City
Lorch Family Forsyth Atlanta
Lowe Musical 37 Ridge av Rutherford N J
Luce & Luce 326 N Broad Phila
Lynch Gertrude Sam Devere B R
Lynch Jack 32 Houston Newark
Lynch Hazel 355 Norwood av Grand Rapids
Lynn Louis Star Show Girls B R

M.

Maaree Mite Grand Marion Ind
Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 5934 Ohio Chicago
Madden & Fitzpatrick Hotel Grant Chicago
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 355 Bedford av Bklyn
Manning Trio 154 N Waldoaker Phila
Manly Charlie Orpheum Los Angeles
Mantell Harry Trocadero B R
Mantella Marionettes 416 Elm Cincinnati
Marine Comedy Trio 137 Hopkins Bklyn
Mario-Aldo Trio Orpheum Sioux City
Marsh Chas 306 14 Milwaukee
Marsh Harry Taxi Girls B R
Martha Mile Love N Y
Martine Carl & Rudolph 457 W 57 N Y
Marx Bros Hippodrome St Louis
Mason Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 3921 Burlington
McCarthy Geraldine & Co 704 Park Johnstown
McCarthy & Barth 3901 Missouri av St Louis
McConnell Sisters 1347 Madison Chicago
McCormick & Irving 313 Av O Bklyn
McCune & Grant 636 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDonald & Geversen 3223 Maxwell Spokane
McGarry Harry 531 Palmer Toledo
McGuire Tuts 69 High Detroit
McIntyre Wm J Follies of Day B R

JOCK McKAY

With Lulu Glaser in "Miss Dudesack."
Management, WERNER & LUESCHER.
Vaudeville Manager, Pat Casey.

McLain Sisters 28 Miller av Providence
McNallys Four Majestics B R
McNamee 41 Smith Poughkeepsie
MacNicol Jas Charlottesville Canada
McNutt Natty 270 W 22 N Y
McWaters & Tyson 471 60 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls BR
Mendelsohn Jack Pat Whites Gaiety Girls BR
Mercedes Majestic Montgomery
Meredith Sisters 163 W 55 N Y
Merrik Tom Midnight Maidens B R
Methen Sisters 13 Culton Springfield Mass
Mether & Davis 343 E 85 N Y
Meyer David 1534 Central av Cincinnati
Miles P W Majestics B R
Millard Bill & Bob Majestic St Louis
Miller & Princeton 38 Olney av Providence
Miller Wilson 735 President Bklyn
Miller & Mac 108 14 Cincinnati
Millman Trio Palace London Indef
Mills & Moulton 58 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Minstrel Four New Grand Minn
Mints & Palmer 324 N Park Phila
Miskel Hunt 108 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Majestics B R
Moie Joe & Bro Circo Gatah Porto Rico
Moller Harry 24 Blymer Delaware O
Montambo & Bartell 40 E Liberty Waterbury
Moore Geo W 2164 Cedar Phila
Moore & St Clair Music Hall Lewiston Me
Moroette Sisters Star Colfax Ia
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sis 603 E 41 Chic
Morlin Sisters Bowery Burlesquers B R
Morris & Wortman 132 N Law Allentown Pa
Morrie & Kramer 1806 St Johns pl Bklyn

N.

SAM KATE

4 Mortons 4

CLARA PAUL

IN VAUDEVILLE

Morton Harry Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Mozarts 63 Morse Newton Mass
Mulvey Eddie Bway Gaiety Girls B R
Mull Eva Girls from Missouri B R
Muller & Stanley Orpheum Rockford Ill
Murphy Frank Girls from Missouri B R
Murray Harriet Girls from Happyland B R
Murray & Stone Oxford Bklyn
Musikalgirls Keiths Syracuse

Nearby Biles & Ross 469 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald & Borger 150 E 133 N Y

PAUL NEVINS

and

RUBY ERWOOD

UNITED TIME.

Next Week (Dec. 10), Poli's Worcester.

Nelusco & Leviaa Majestic Sioux Falls S D
Nevaroe Three 394 13 av Milwaukee

NEWELL AND NIBLO

The International Instrumentalists
Next Week (Dec. 11) Empress, Tacoma, Wash.

Newhoff & Phelps 13 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nibbe Ed & Mike Moulin Rouge B R
Nicoli Florence Rose Sydel B R
Noble & Brooks Saratoga Htl Chicago
Nonette 617 Flatbush av Bklyn
Norton C Porter 6243 Kimbark av Chicago
Nowak Casper 1307 N Hutchinson Phila
Nugent Jas Majestics B R

O.

O'Brien Ambrose Social Maids B R
O'Connor Trio 706 W Allegheny av Phila
O'Connor Sisters 776 3 av N Y
O'Dell & Gilmore 1145 Monroe Chicago
Odava, Orpheum Denver
O'Donnell J R 152 E 134 N Y
Ohaus Edward Follies of Day B R
Oille Young & April Empress Winnipeg Can
Omar 352 W 36 N Y
O'Neal Emma Bway Gaiety Girls B R
O'Neil Dennis American St Louis
O'Neill & Regency 592 Warren Bridgeport
Orfey Troupe 308 E 57 N Y
Ormsbell Will Follies of Day B R
Ormsby Geo Follies of Day B R
Orr Chas F 131 W 41 N Y
Otto Elizabeth Orpheum Leavenworth
Owens Dorothy Mass 3047 90 Chicago
Owens The 43 Kingsl av Kenmore N Y

P.

Pape Herman G Morrison Htl Chicago
Parker & Morrell 157 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parris Geo W 2534 N Franklin Phila
Prevost & Brown N Majestic Dubuque
Patterson Sam 39 W 133 N Y

PAULINE

Address 540 W. 119th St., New York.

Pearl Marty 33 Marcy av Bklyn
Pederson Bros 335 Greenbush Milwaukee
Pendleton Sisters Shuberts Utica
Pepper Trina Lindsay Can
Percival Walter & Co Majestic Cedar Rapids
Peter the Great 423 B'f'mfield av Hoboken N J
Peters & O'Neill Princess Hot Springs
Peyser Dave Bway Gaiety Girls B R
Phillips Samuel 310 Claason av Bklyn
Piccolo Midgate Box 33 Phenicia N Y
Pickens Arthur J Poli Hartford
Pierall Hal Girls from Happyland B R
Piliard Henrietta Social Maids B R
Pisano & Bingham 50 Christie Gloversville
Potter & Harris 6330 Wayne av Chicago
Powers John & Jessie Darlings of Paris B R
Powers Elephants 745 Forest av N Y
Primrose Four Orpheum Sioux City
Proctor Sisters 1113 Halsey Bklyn
Propp Anna Follies of Day B R
Puget Geo E Miles Detroit

Q.

Queer & Quaint Star Show Girls B R
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy 507 W 175 N Y
Radcliffe Ned Sam Devere B R
Rawls & VonKaufman Keiths Lowell
Raycob H Albert Social Maids B R
Raymond Burton & Bain Orpheum San Fran
Raymond Great Bombay India Indef
Raymond Clara 141 Lawrence Bklyn
Raymore & Co 147 W 95 N Y
Reded & Hilton Midnight Maidens B R
Redford & Winchester Her Majestys Sydney
Redmond Trio 351 Halsey Bklyn
Redner Thomas & Co 973 Hudson av Detroit
Reed & Earl 236 E 62 Los Angeles
Reid Sisters 45 Broad Elizabeth N Y
Remington Mayme Gerard Htl N Y
Renalles The 3064 Sutter San Francisco
Renzetta & La Rue 2331 So Hicks Phila
Reese Len 1021 Cherry Phila
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rice Elmer & Tour Hopkins Louisville
Rice Frank & Truman Dominion Ottawa
Rice Sully & Scott Orpheum Sacramento
Rich Geo Star Show Girls B R
Rich & Howard 314 E 19 N Y
Richards Great Grand Pittsburgh
Riley & Lippus 35 Plant Dayton O
Rio Al C 320 W 145 N Y
Ripon Alf 645 E 47 W N Y
Ritter Nat 65 Lowell Boston
Rivers & Rochester Strong O H Burlington
Robbins & Trenaman 469-10 Bklyn
Roberts Edna Majestics B R
Roberts C E 1851 Sherman av Denver
Roberts & Downey 86 Lafayette Detroit
Robinson Chas Robinson Crusoe Girls B R
Robinson Wm C 3 Granville London
Roeder & Lester 314 Broadway Buffalo
Rogers & Mackintosh 3 Claremont pl M'tol'rNJ
Roller Henry 91 Trenton East Boston
Ro Nero 413 S George Rome N Y
Roode Claude M Keiths Syracuse
Rose Blanche Cracker Jacks B R
Rose Lane & Keigard 135 W 43 N Y

Rosenthal Don & Bro 181 Champlain Roch't'r
 Ross Kittle Empress Duluth
 Ross Frank Trocadero B R
 Ross Sisters 65 Cumberland Providence
 Ross & Lewis Hippodrome Eastbourne Eng
 Rosalia Musical Novelty 218 W 42 N Y
 Rother & Anthony 8 Patterson Providence
 Royal Italian Four 654 Reese Chicago
 Russell Fred Girls from Missouri B R
 Russell May Pat White Gayety Girls B R
 Russell & Held Victoria London Eng
 Rutledge Frank & Co Pantages Spokane
 Rutledge & Pickering Co Music Hall Paw'tket

THOS. J. RYAN-RICHFIELD CO.

This Week (Dec. 4), Poll's, New Haven.

R.

Sabel Josephine Hoffman House N Y

SALENO

JUGGLER.
 BOOKED SOLID.
 United Time

Savoy Lucille Harlem O H N Y
 Scanlon W J 1591 Vinewood Detroit
 Scarlet & Scarlet 918 Longwood av N Y
 Schilllin Abe 28 Ridgewood av Newark
 Schilling Wm 1009 E Lanvale Baltimore
 Schroeder Carol Knickerbockers B R
 Scully Will P 8 Webster pl Bklyn
 Sears Gladys Darlings of Paris B R
 Seiblin & Grovini Maryland Baltimore Md

CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot
 Week Dec. 17, Orpheum, San Francisco.

Semon Duo Taxi Girls B R
 Sensell Joan 218 Eleanor Pittsburgh
 Seymour Nellie 111 Manhattan N Y
 Sexton Chas B Jefferson Birmingham Ala Indf
 Sheddman Dogs Dumont N Y

BILL FRANK
SHEPARD AND McDONALD
 ALWAYS WORKING.
 22 Troy St., Providence, R. I.

Shepperly Sisters 380 W 42 N Y
 Sherlock Frank 514 W 135 N Y
 Shermans Two 383 St Emanuel Mobile
 Shields The 307 City Hall New Orleans
 Siddons & Eerie 354 E 8 Phila
 Sidelle Tom & Co 4386 Cottage Grove av Chic
 Siegel Emma Bon Tons B R
 Siegel & Matthews 324 Dearborn Chicago
 Slager & Slager 516 Birch av Indianapolis
 Small Johnnie & Sisters 620 Lenox av N Y
 Smith Allen 1544 Jefferson av Bklyn
 Smith Lou 134 Franklin Allston Mass
 Smith & Champe 1747 E 42 Bklyn
 Smith & Larson 140 W 49 N Y
 Snyder & Buckley Keiths Cleveland
 Soper & Lane 1223 N Alden West Phila
 Spears The 41 Clinton Everett Mass
 Spencer & Austin 2110 E Phila
 Sprague & McNece Colonial N Y
 Springer & Church 3 Esther Terrace Pittsfield
 Stanley Harry Grant Hotel Chicago
 Stanley Stan 905 Bates Indianapolis
 Stanley Teddy Follies of Day B R
 Stanwood Davis 364 Bremen E Boston
 Stearns Pearl & Co Auditorium Manchester
 Steadman Al & Fannie 486 So Boston
 Steibert Thomas Trio 631 Lenox av N Y
 Steppe A H 28 Barclay Newark
 Stepping Trio 3008 N 5 Phila
 Sterk Great Tris & Germantown Philadelphia
 Stevens E J 492 Marlon Bklyn
 Stevens Lillie Sam Devers B R
 Stevens Paul 421 W 23 N Y
 Stevens Gao Matthews B R
 Stevens & Bacon Schindlers Chicago
 St James & Dacre 163 W 34 N Y
 St John & McCracken 6151 Chestnut Phila
 Stone George Social Maids B R
 Strauss Bobby & Co Grand Massillon O
 Strehl May Gay Widows B R
 Stuart Dolly Gay Widows B R
 Stuart & Keeley Orpheum Sacramento
 Stubbiefield Trio 5808 Maple av St Louis
 Stutzman & May 619 Washington Wmsport
 Suits Anna Social Maids B R
 Sullivan Madeline Follies of Day B R
 Sully & Phelps 2810 Bolton Phila
 Summers Allen 1956 W Division Chicago
 Sutton & Sutton 2912 W 2 Duluth
 Swisher Calvin 705 Harrison av Scranton
 Sylvester Celia Queens Jardin de Paris B R
 Symonds Alfaretta 140 S 11 Phila
 Syts & Syts 140 Morris Phila

T.

Taneam & Claxton 1327 St Marks av Bklyn
 Taylor Mae Victoria Rochester
 Taylor W B O H Westfield Mass
 Taylor & Tenny 2340 Ridge av Phila
 Temple Lucille Social Maids B R
 Terry Herbert Girls from Missouri B R
 Thomson Harry 1234 Putnam av Bklyn
 Thorne Mr & Mrs Harry 238 St Nicholas av NY
 Thorne Juggling 68 Rose Buffalo
 Thornton Geo A Bowery Burlesquers B R
 Thriller Harry 40 Isabella Boston
 Thurston Leslie 215 W 46 N Y
 Thurston Lillian Moulin Rouge B R
 Tidmarsh Fred & Co 1234 Tattall Wilmington
 Tili Violet Trocadero B R
 Tinney Frank Winter Garden N Y Indef
 Toomer & Hewins Imperial Washington
 Topsy Topsy & Topsy 3443 W School Chicago
 Torcat & Flor D'Aliza 421 E 64th Chicago
 Townsend Helena Star Show Girls B R
 Tracy Julia Raymond Bartholdi Inn N Y

Travers Bell 207 W 38 N Y
 Travers Phil E 5 E 115 N Y
 Travers Roland 321 W 42 N Y
 Tremaine Musical 330 Caldwell Jacksonville
 Troubadours Three 126 W 55 N Y

TROVATO

Dec. 18 Colonial, 25 Washington, Jan 1 Fifth
 Ave, 2 Alhambra, 15 Victoria.
 Featured with the Harry Lander Show.
 Vaudeville Management, MORRIS & FEIL.

Tumbling Toms 2789 Fulton Bklyn
 Tuxedo Comedy Four Columbia Detroit
 Tyler Harry Queens Jardin de Paris B R

HARRY TSUDA

Booked Solid.

U.

Uline Arthur M 1759 W Lake Chicago
 Unique Comedy Trio 1937 Nicholas Phila

V.

Vagges Brennan Circuit Australia
 Valadons Les 71 Gardfield Central Falls R I
 Valdare Bessie 805 W 97 N Y
 Valentine & Bell 1411 W 108 Chicago
 Valletta's Trent Trenton
 Van Broe Chases Washington
 Van Dille Sisters 514 W 125 N Y
 Van Horn Bobby 189 West Dayton O
 Vardon Perry & Wilbur 5 Green London
 Variety Comedy Trio 1515 Barth Indianapolis
 Vass Victor V 25 Haskin Providence
 Vassar & Arken Model & Germantown Phila
 Vedder Fannie Star & Garter B R
 Vedmar Rene 3285 Broadway N Y
 Venetian Serenaders 676 Blackhawk Chicago
 Vernon & Parker 137 Hopkins Bklyn
 Victoria Four Greenpoint N Y
 Village Comedy Four 1913 Ringgold Phila
 Vincent & Slager 330 Olive Indianapolis
 Viola Otto & Co Central Chemnitz Ger
 Violetta Jolly 41 Leipsiger Berlin Ger
 Voelker Mr & Mrs 528 W 161 N Y

W.

Wade Pearl Trocadero B R
 Walker & Ill 363 Warren E Providence

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
 Direction, PAT CASEY.

Walters & West 3437 Vernon Chicago
 Ward Billy 199 Myrtle av Bklyn
 Ward Mary S Taxi Girls B R
 Ward & Bohman 223 Schaeffer Bklyn
 Ward & Smith Pak 58 Broadway Indef
 Ward Marty S Taxi Girls B R
 Warde Mack 200 W 70 N Y
 Washburn Det.-1920 Mohawk Chicago
 Waters Jas R Miss New York Jr B R
 Watson Tob Queen Jardin de Paris B R
 Watson Billy W Girls from Happyland B R
 Watson Nellie Girls from Happyland B R
 Watson Sammy Moremone N Y
 Weber Chas D 226 Tasker Phila
 Well John 5 Krusstadt Rotterdam
 Welch Jas A 211 E 14 N Y
 Welch Thos Social Maids B R
 Wells Lew 312 Shawmut av Grand Rapids
 Welch & Co Lexington Indopolis
 Wenrick & Waldron 252 W 38 N Y
 Wentworth Vesta & Teddy Greenpoint Bklyn
 Wesley Frank Cozy Corner Girls B R
 West Sisters Ben Welch Show B R
 Western Union Trio 2341 E Clearfield Phila
 Weston Burr & Co N Majestic Dubuque
 Weston Cecilia Miss Broadway B R
 Weston Edgar 344 W 44 N Y
 Weston Dan E 141 W 116 N Y
 Wheeler The 140 Montague Bklyn
 Wheelans The Star Show Girls B R
 White Kane & White 393 Vermont Bklyn
 White & Perry Orpheum Harrisburg
 Whiteside Ethel 174 Broadway N Y
 Whiting & Bohne O H North Troy Indef
 Whitman Frank 133 Greenwich Reading Pa
 Whitney Tillie 26 Kane Buffalo
 Wicher Grace 2023 Michigan av Chicago
 Wilbur Caryl Orpheum Portland
 Wilder Marshall Atlantic City N J
 Wiley Herbert Girls from Missouri B R
 Wilkins & Wilkins Folly Oklahoma City
 Willard Oran Follies of Day B R
 Williams Clara 3450 Tremont Cleveland
 Williams Cowboy 4715 Upland Phila
 Williams John Cracker Jacks B R
 Williams Chas 3635 Rutgers St Louis
 Williams Ed & Florence 94 W 108 N Y
 Williams & De Croteau 3 Ashton sq Lynn Mass
 Williams & Gilbert 1010 Marshfield av Chic
 Williams & Segal Orpheum St Paul
 Williams & Stevens 5516 Calumet Chicago
 Williams & Sterling Bilou Battle Creek
 Willson Herbert Al Fields Minstrels
 Willa Estelle X Taxi Girls B R
 Wilson & Aubrey Evanston Evanston Ill
 Wilson Frank H Folia Waterbury
 Wilson Fred Cracker Jacks B R
 Wilson Lottie 2208 Clifton av Chicago
 Wilson Billy 371 Wyona Bklyn
 Wilson Lizzie Orpheum Canton
 Wilson Patter Trio 2567 7 av N Y
 Wilson Bros Hudson Union Hill
 Wilson & Ward 2744 Grays Ferry av Phila
 Wilton Belle Belles of Boulevard B R
 Winfield & Shannon 277 E Milwaukee av Detrt
 Winkler Kress Trio 324 W 43 N Y
 Wise & Milton Brennan Circuit New Zealand
 Wise Jack Lyric Portland Ore Indef
 Wood Bros Keiths G O H Indianapolis
 Wood Ollie 183 W 148 N Y
 Woodall Billy 430 First av Nashville
 Wright & Detrich Columbia St Louis

X.

Xaviers Four 2144 W 70 Chicago

Y.

Yacklay & Bunnell Carlton Dubois Pa
 Yaito Duo Plaza San Antonio
 Yeoman Geo 180 W 25 New York
 Yerxa & Adele Girls from Happyland B R
 Young Jeanette Trocadero B R
 Young De Witt & Sisters Polls Springfield Mass
 Young Sisters 2876 W 19 Coney Island

Z.

Zanciga 36 Cliff av E Portchester N Y
 Zancifras 121 Brixton London
 Zecha Thos Greason Tampa
 Zeda Harry L 1328 Cambria Phila

BURLESQUE ROUTES

WEEKS DEC. 11 AND DEC. 18.

Americans Krug Omaha 18 Century Kansas
 City
 Bohman Show Olympia New York 18 Gayety
 Phila
 Belles Boulevard Gayety St Louis 18 Gayety
 Louisville
 Ben Welch Show Gayety Milwaukee 18 Gayety
 Minneapolis
 Big Banner Show L O 18 Casino Boston
 Big Gayety Gayety Washington 18 Gayety
 Pittsburgh
 Big Revue Folly Chicago 18 Star Milwaukee
 Bohemians Academy Pittsburgh 18 Pann Circ
 cult
 Bon Tons 11-13 Gilmore Springfield 14-16
 Franklin Sq Worcester 12 Westminster
 Providence
 Bowers Burlesquers Murray Hill N Y 18-30
 Gilmore Springfield 21-22 Franklin Sq
 Worcester
 Broadway Galey Girls Star St Paul 18 Krug
 Omaha
 Century Girls Empire Indianapolis 18 Buck
 ingham Louisville
 Cherry Blossoms Dewey Minneapolis 18 Star
 St Paul
 College Girls Star Brooklyn 18 Gayety New
 ark
 Columbias Gayety Newark 18 Empire Hoboken
 Cozy Corner Girls Empire Brooklyn 18 Casino
 Brooklyn
 Cracker Jacks Westminster Providence 18
 Gayety Boston
 Daffydils Trocadero Phila 18 Bon Ton Jer
 sey City
 Darlings Paris Luserna Wilkes-Barre 18 Co
 lumbia Scranton
 Ducklings Star Milwaukee 12 Dewey Minne
 apolis
 Follies of Day Empire Chicago 18 Star Chi
 cago
 Gay Widows Avenue Detroit 18 Folly Chi
 cago
 Ginger Girls Gayety Baltimore 18 Gayety
 Washington
 Girls from Happyland Shubert St Paul 18
 Gayety Omaha
 Girls from Missouri Century Kansas City 18
 Standard St Louis
 Girls from Reno Lyceum Washington 18
 Monumental Baltimore
 Golden Crook 11-13 Empire Albany 14-16 Mo
 hawk Schenectady 18 Gayety Brooklyn
 Hastings's Big Show Gayety Omaha 18 Gayety
 Kansas City
 High School Girls Standard St Louis 18 Em
 pire Indianapolis
 Honeymoon Girls Gayety Phila 18 Gayety
 Baltimore
 Howe's Lovemakers Star & Garter Chicago
 18 Gayety Detroit
 Ideals Monumental Baltimore 18 Empire
 Phila
 Imperial Empire Phila 18 Luserna Wilkes
 Barre
 Jardin de Paris Penn Circuit 18 Lyceum
 Washington
 Jersey Lilies Garden Buffalo 18 Corinthian
 Rochester
 Kentucky Belles Bon Ton Jersey City 18
 Howard Boston
 Knickerbockers Gayety Detroit 18 Gayety To
 ronto
 Lady Buccaneers Eighth Ave N Y 18 Bronx
 N Y
 Marina's Dreamlands Gayety Boston 18-20
 Empire Albany 21-23 Mohawk Schenectady
 Merry Burlesquers Royal Montreal 18 Star
 Toronto
 Merry Maidens Bronx N Y 18 Empire Brook
 lyn
 Merry Whirl Empire Hoboken 18 Musio Hall
 N Y
 Midnight Maidens Casino Boston 18 Columbia
 N Y
 Miss New York Jr Cook's Rochester 18 La
 fayette Buffalo
 Moulin Rouge Howard Boston 18 Royal Mon
 treal
 Pacemakers Bowers N Y 18 Trocadero Phila
 Painting the Town Columbia N Y 12 Casino
 Phila

Passing Parade Gayety Minneapolis 18 Shu
 bert St Paul
 Pat White's Calumet Chicago 18 Star Clevel
 and
 Queen Bohemia Gayety Brooklyn 18 Olym
 pic N Y
 Queens Follies Bergere Columbia Scranton 18
 Eighth Ave N Y
 Queen Jardin de Paris Columbia Chicago 18
 Gayety Milwaukee
 Reeves Beauty Show Corinthian Rochester 18-
 20 Mohawk Schenectady 21-23 Empire Al
 bany
 Robinson Crusoe Girls Standard Cincinnati
 18 Star & Garter Chicago
 Rose Sydel Casino Phil 18 Star Brooklyn
 Runaway Girls 11-13 Mohawk Schenectady 14-
 16 Empire Albany 18 L O 36 Casino Boston
 Sam Devere Star Toronto 21-23 Cook's Roches
 ter
 Social Maids Empire Toledo 18 Columbia Chi
 cago
 Star & Garter Gayety Louisville 18 Standard
 Cincinnati
 Star Show Girls Buckingham Louisville 18
 Peoples Cincinnati
 Taxi Girls Empire Cleveland 18 Empire To
 ledo
 Tiger Lilies Lafayette Buffalo 18 Avenue
 Detroit
 Trocadero Gayety Toronto 18 Garden Buffalo
 Vanity Fair Music Hall N Y 18 Murray Hill
 N Y
 Watson's Burlesquers Star Chicago 13 Calu
 met Chicago
 Whirl of Mirth Casino Brooklyn 18 Bowery
 N Y
 Winning Widows Gayety Pittsburgh 18 Em
 pire Cleveland
 World of Pleasure Gayety Kansas City 18
 Gayety St Louis
 Yankee Doodle Girls Peoples Cincinnati 18
 Empire Chicago
 Zallah's Own Star Cleveland 18 Academy
 Pittsburgh

LETTERS

Where C follows name, letter is in Chi
 cago.
 Where S F follows, letter is at San
 Francisco.

Advertising or circular letters of any
 description will not be listed when known.
 Letters will be held for two weeks.
 P following name indicates postal, ad
 vertised once only.

A.

Adgie & Her Lions
 Almes Cullen Charles
 (P)
 Allen Edgar
 Allen Musical Comedy
 Co
 Allison Mr & Mrs
 Allmon Joe (C)
 All Right Ines (C)
 Alton Ethel (C)
 Amber Maud M
 Anderson Palrott
 Anger Lou
 Appleton G (C)
 Asaka
 Augustin J
 Aunt Robert

Egan "Joe" (C)

Elmore Alan
 Elwood Billy
 Evans Dan Esq
 Evelyn Sisters

F.

Fanell Frankie
 Farber Sisters (C)
 Fargo Robt L (S F)
 Fay Eva
 Fields Carlotta A
 Fields George
 Fogarty Frank (P)
 Fortune Teller Trio
 (S F)
 Four happy
 Frank Herbert
 Fuel Murray (P)

Gardiner Lottie
 Genaro (C)
 Genaro David
 Georgia Trio (S F)
 Gladien Frank (C)
 Gliese Augusta
 Golden Morris (S F)
 Golden Jack (S F)
 Goodman Sue (P)
 Goodwin Chas (C)
 Goodrode J (C)
 Gordon Ed
 Grasm Frankie (P)
 Griskm Jennie

G.

Gall Ray E
 Barnes & Barnes
 Barnes Blanche
 Barrington & Howard
 (C)
 Barry W Frank
 Barry Marion (P)
 Belmont Arnold
 Bedlin Jean (C)
 Bennett Allen
 Bernard Mike
 Berger Rose
 Bernard Jose
 Benton Ronald
 Black Gertrude
 Blake & Amber
 Blackson & Burns
 Bolton Viena
 Boon Maurice
 Booth Hope
 Borshel Ada
 Brendon Charles Jos
 enb
 Braxton Jon C
 Bright Louise (S F)
 Bristol Anita (C)
 Bronvels Al
 Brown Hazel M
 Brown Harry
 Browne Bothwell
 Burgess Harry
 Burkes Jacky
 Burns Harry
 Burr Agnes
 Burton Clara (C)

Hall Agnes B
 Hall Babe
 Harcke Edythe (C)
 Harcke Henry Mrs
 (C)
 Harlow Beatrice
 Harkins Dolly
 Harris Chas (C)
 Harrison Lenore
 (S F)
 Harford Lillian
 Hayes Lucille
 Hazelton Helen
 Heather Jane
 Henshaw John B
 Herman Carl
 Hill Arthur R
 Howe Laura S (P)
 Holmes Fred C
 Houdini Harry (P)
 Huntington Val (C)

H.

Hall Agnes B
 Hall Babe
 Harcke Edythe (C)
 Harcke Henry Mrs
 (C)
 Harlow Beatrice
 Harkins Dolly
 Harris Chas (C)
 Harrison Lenore
 (S F)
 Harford Lillian
 Hayes Lucille
 Hazelton Helen
 Heather Jane
 Henshaw John B
 Herman Carl
 Hill Arthur R
 Howe Laura S (P)
 Holmes Fred C
 Houdini Harry (P)
 Huntington Val (C)

I.

Edwards Jesse (C)
 Egan Geo

Hall Agnes B
 Hall Babe
 Harcke Edythe (C)
 Harcke Henry Mrs
 (C)
 Harlow Beatrice
 Harkins Dolly
 Harris Chas (C)
 Harrison Lenore
 (S F)
 Harford Lillian
 Hayes Lucille
 Hazelton Helen
 Heather Jane
 Henshaw John B
 Herman Carl
 Hill Arthur R
 Howe Laura S (P)
 Holmes Fred C
 Houdini Harry (P)
 Huntington Val (C)

Also—wood is wood and fibre is fibre, and there's as much
 difference between the one as the other.

Wood WAS as horse cars and oil lamps WERE, but fibre is as
 buzz wagons and electric lights ARE. Which age does your
 theatrical trunk prove you to be in—the ONCE WAS or the
 NOW IS?

BUILDER OF

WILLIAM BAL, Inc.

Send for catalogue V.

1578 BROADWAY and 710 SEVENTH AVENUE, NEW YORK

When answering advertisements kindly mention VARIETY.

THE FOX AGENCY

EDWARD F. KEALEY, Manager

212 WEST 42nd ST., NEW YORK Phone, 1247 Bryant

ERNEST EDELSTEN

VARIETY AND DRAMATIC AGENT,
17 Green St., Leicester Square, LONDON.
Sole Representative.

John Tiller's Companies. Walter C. Kelly.
Little Tich. Two Bobs. Woe Georgie Wood.
ALWAYS VACANCIES FOR GOOD ACTS

Vaudeville Headliners and Good Standard Acts

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, BARRICK THEATRE, WILMINGTON, DEL. Can close Saturday night and make any city east of Chicago to open Monday night.

ARTIST, KNOW THYSELF!

Have been informed that the agents, artists and other persons have been issuing misleading statements regarding the booking of Saginaw, Mich. Desire to call the artists attention to the fact that there is only one theatre in Saginaw—JEFFERS—that is booked by the Michigan Vaudeville Manager's Assn.; and all artists accepting time in Saginaw must insist on knowing what house they play.

When anybody tells them that any other theatre besides the JEFFERS belongs to the Michigan Managers' Assn., he is telling an untruth and trying to persuade you to jeopardize your rights to play the Michigan Vaudeville Circuit. Don't lose these rights by being booked for some other city and then be wired on Saturday that you play Saginaw instead.

For further information, wire or write Mr. C. S. HUMPHREY, Western Vaudeville Mgrs. Assn. or W. S. BUTTERFIELD, Bijou Theatre, Battle Creek, Mich.

HYDE & BEHMAN AMUSEMENT COMPANY

Temple Bar Building, Brooklyn, N. Y.

STAR THEATRE.....Brooklyn
GAYETY THEATRE.....Brooklyn
GAYETY THEATRE.....Pittsburgh
STAR AND GARTER.....Chicago
NEWARK THEATRE.....Newark, N. J.

FREEMAN BERNSTEIN

Manager, Promoter and Producer of Vaudeville Acts.
HINDENBURG BLDG., Bway and 43d St., NEW YORK (Suite 405). Phone 3476 Bryant.
OPEN NIGHT AND DAY.

CHURCH'S BOOKING OFFICE, Inc.

THIRTY (30) FIRST CLASS THEATRES in New England and New York.
White Hat Contracts 48 TREMONT STREET, BOSTON. No Black List

J.	Lopez & Lopez (C) Lolo The Mystic (C) Lucca Luciano (C)	Q.	V.
Jacobson Jess Jerrott Jimmie Johnson & Wells (S F) Jorden Blondy Judge Howard	M. Mack O Macomber Geo Mrs Mahoney Tom (C) Marble Mary Mason Nell (C) Mason & Murray (C) McDonald Elmer McMahon Tim (C) McCloy Helen (C) McKer William Meilla & Bart (C) Milly Richard Montana Miss Moran Pauline Moreni Con Esq Munson Marion Munford & Thompson	Quinlan Harry M (S F) Quirk Billy R. Rattray Allan (S F) Raymond Evelyn Read Bessie Reno G B Rindler Pearl (S F) Ritter & Foster Robinson & Burnett (S F) Roche J C (C) Ross Bert (C)	Vaughan Dorothy (C) (C) Vaughan La Preston Velderman Marie (C) Viola & Esmeralda Von Dell Harry W. Waldo Gracie Walker Jack (S F) Walsh May Walsh Wm Ward Harry (C) Watts Carrie Warner Florence (P) Watkins & Williams Weber Chas D Weber Lawrence (C) Welch Mealy & Mont- rose (C) Westcott Eva Weston Margie Wheeler Roy (S F) Whitese Wiles Clarence Willkens Chas Willard F A Williams Oli Willis Louise Wilson Grad (C) Wilson L W Wright E G
K.	N.	S.	T.
Kearney Ellene (C) Kelcey Joe Keltons Throe Keller Jessie (P) Kenbow Dorothy Kenna Chas Kennedy Clayton Kendall Leo (C) King Chas King & Mackaye (C) Kolb & Le Neva	Nana Newsome Benj (C) O. O'Hearn Will (C) Ormenta Leo Overing Ethel Overing Mamie Overing William Overing Ruth	Salerno Sawyer Harry Sawyer Harry Clinton Schaefer Barbara Searls Alice Shelby Hazel (P) Snook Great (S F) Snook Great (C) Solar Willie Sousloff A (C) Sousloff Stanley Stan Startup Harry Stevens Leo Stomar A Story Musical (S F) Strong Nettie Sullivan Mark Sully Wm F (C)	Yamamura Yuki Yee Sir (C) Young Alabama Yoscary F G (C) Z. Zobedie Fred (C) Zeng Carl
L.	P.	T.	
La Bell Leo La Belle Serranila (S F) Le Clair & Sampson (C) La Estrella (S F) La Rue Harry (C) La Kellors The Lange Geo (C) Lard Harry B (S F) Lathrop Jack (P) La Titcomb Lepzig Mr Lewis Sam Lehmans Throe (S F) Leighton Dottie Lennie Ted Leonardo Trio (S F) Leslie Ethel (S F) Leslie Ethel Leslie Geo W Lewin Harry W Light Ben (C) Lloyd Hugh Lovett Lillian	P. Peltier Joe C (C) Perry Geo M (C) Premier Musical Trio (S F) Pulger Jessie Lee Pye Gard Esq	Taylor C A (C) Terry Maude Traut A (S F) Troopers Throe Troubadours Olivetti	

Hammerstein's Victoria

AMERICA'S MOST
FAMOUS VARIETY
THEATRE.

OPEN THE YEAR ROUND.

La Cinematografia Italiana

IS ITALY'S LEADING PAPER FOR THE
Animated Picture and Phonograph Business
PUBLISHED FORTNIGHTLY.

12-16 large pages, 8 shillings per annum (\$1.00)
Editor-prop'r: Prof. QUALTIERO I. FABRI
Via Andreoscorado, Torino, Italy.

PHIL HUNT

Geo. M. Cohen Theatre Bldg., Times Square, N. Y.
N. Y. Booking Representative of
30 NEW ENGLAND THEATRES,
Including Howard Athenaeum, Boston.

NEW THEATRE

BALTIMORE, MD.

All recognised acts desiring to
BREAK THEIR JUMPS
COMING EAST OR GOING WEST
Send in your Open Time. NO SUNDAY SHOW
Mention Lowest Salary. Include Program.
GEORGE SCHNEIDER, Manager.

If you wish to break into the lyceum or
chautauqua field or become thoroughly intel-
ligent about this field, subscribe at once for

LYCEUMITE AND TALENT

THE LYCEUM MAGAZINE
Rates per year, \$1.50; two years, \$2.00
Send 35c. in stamps for sample copy.
959 Peoples Gas Bldg., Chicago.

BORNHAUPT

INTERNATIONAL AGENT.
16 Galerie Du Roi, Brussels.

Griffin Circuit

The Wide away big time circuit. No acts too big. Exclusive agents. Write or wire FRED F. GRIFFIN. Booking Agent, Griffin Vaudeville Circuit. Variety Bldg., Toronto, Can.

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

Plenty of Time for Recognized Acts who Respect Contracts. Acts desiring time communicate
Direct to EXCLUSIVE OFFICES: 144-15 FOWLER STREET, San Francisco, Calif.
N. B.—WE ADVANCE PARES TO REAL ACTS.

EUROPEAN OFFICE
BERLIN, GERMANY
RICHARD PITROT,
Representative

LOUIS PINCUS,
New York Repre-
sentative, Gayety
Theatre Bldg.

Pantages Circuit
OF
VAUDEVILLE THEATRES, Inc.
ALEXANDER PANTAGES
President and Manager
SEATTLE

OFFICES
NEW YORK
CHICAGO
SAN FRANCISCO
SEATTLE
DENVER

DOUTRICK'S THEATRICAL EXCHANGE

CHAS. H. DOUTRICK, Prop. and Manager. 188 NORTH LA SALLE ST., CHICAGO

WANTED
New Acts, New Faces, Recognized Big Feature Acts, Good Comedy Sketches, Novelty and
Musical Acts, etc., for immediate and future time.
BOOKING First Class Vaudeville Houses in Chicago, and 15 Houses in Ill. Jump from 40
acts to 54. Also New Houses in Ind., Iowa, Wis.
PERFORMERS—If you have one or more weeks open, write, wire or phone.

CONFIDENCE

PAUL YASSIG, Travel Steamship Agent
104 E. 14 St., N. Y. Tel. 2900 Dayweek

of your customers is required to build up a successful business.
I have arranged STEAMSHIP accommodations 4 TIMES for
Jean Clermont, Arnold De Biere, Jordan and Harvey, Alice
Lloyd; 3 TIMES for Belleclair Bros., Sam Elton, Imre Fog,
W. C. Fields, Hardeen, Arthur Prince, etc. Let me arrange
YOUR steamship accommodations; also railroad tickets.

Are You Booked in New England? Vaudeville Acts Wanted

The MARCUS LOEW AGENCY

NEW ENGLAND BRANCH FRED MARDIO, Mgr.

Gaiety Theatre Building, BOSTON, MASS.

CONSECUTIVE BOOKING SHORT JUMPS

Suite 404-405 Telephone, Oxford 2640, Oxford 4075

JAMES CLANCY VAUDEVILLE AND DRAMATIC AGENCY

MOVED TO LARGER OFFICES AT
418-420 PUTNAM BUILDING, 1493 BROADWAY, NEW YORK

VAUDEVILLE DEPARTMENT.—We can offer several weeks' excellent time to reputable acts
of all kinds. Small jumps. Call and see BRUCE DUFFUS.

STOCK AND DRAMATIC DEPARTMENT.—Now engaging for several reputable Stock Com-
panies. People wanted in all lines. Call and see VICTOR HEKEMAN.

REMEMBER THE ADDRESS:
Tel. 3775-3771 Bryant 418-420 Putnam Building, 1493 Broadway, New York

The Gus Sun Booking Exchange Company

The Largest Family Vaudeville Circuit in the World

GUS SUN, Sole Booking Agent, Main Office, Sun Theatre Bldg., Springfield, Ohio

BRANCH OFFICES: JEROME CASPER, 810 Wabash Bldg., Pittsburgh; CHAS. CROWL,
Majestic Theatre Bldg., Chicago; PROCTOR SEAS, Priceville Theatre, Cleveland; HARRY
HART, American Theatre, Cincinnati.

NEW YORK REPRESENTATIVE: JOHN SUN, 600 Gayety Theatre Bldg., New York

WANTED—First Class Features at All Times. MANAGERS—Give Us a Chance to Book Your House.

Booking eight weeks in and around New York.

ALL Agents visit our New York houses. OPEN FOR FEATURE Acts for CLUBS.

SEND IN YOUR OPEN TIME

Shea & Shay Vaudeville Agency

HARRY A. SHEA, Prop.

1402 BROADWAY NEW YORK (1106-1107 Murray Hill.)

Western States Vaudeville Ass'n

ELLA HERBERT WESTON, Gen. Mgr.

Booking the Best in the West—No Act Too Big for Our Time

7th Floor, West Bank Bldg., SAN FRANCISCO

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English journal devoted to the
Dramatic or Vaudeville Profession. Foreign subscription, 15s. 4d. per annum.

THE STAGE

NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-26
West 53d Street.

Artists visiting England are invited to send particulars of their act and date of opening
THE STAGE Letter Box is open for the reception of their mail.

10 YORK STREET, COVENT GARDEN, LONDON, W. C.

When answering advertisements kindly mention VARIETY.

THE VENTRILOQUIST WITH A PRODUCTION
ED. F.
REYNARD
Presents Seth Dewberry and Jawn Jawson in
"A MORNING IN HICKSVILLE."
Direction, GENE HUGHES.

Gene Hughes

Manager, Promoter and Producer of
Vaudeville Acts.
What to Produce and How to Succeed.
Authors please note: Communications Solicited
PUTNAM BUILDING, NEW YORK.

FUR SALE
WIGGIN'S FARM
Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.
ALBEE, WEBER & EVANS Present
BUTLER

HAVILAND ALICE
AND **THORNTON**
ORPHEUM
CIRCUIT

HOMER E. MARGUERITE
Mason & Keeler
Direction Max Hart, Putnam Bldg., N. Y. C.

McKISSICK
AND **SHADNEY**
THOSE EBONY ENTERTAINERS
Comedy Character: Change Artists.
Special Scenery.
Direction GENE HUGHES, 1491 Bway, N. Y. C.

MYRTLE These Two Nifty Girls. IRENE
Victorine and Zolar
In their new
Spectacular Singing and Dancing Act.
COMING EAST.
Address care VARIETY Chicago

THE "ELECTRIC WIZARD"
DR. CARL
HERMAN
Playing W. V. M. A. Time.
Agent, PAT CASEY

WILLARD
SIMMS
BOOKED SOLID ON UNITED TIME

GRIFF
THE ENGLISH
GUY

Step into The Miles Theatre and see the
Original, and then step into The Orpheum and
pay more to see a copy.
All Time looks alike to me.
December 11th Miles Theatre, Detroit.
December 18th Temple Theatre, Grand Rapids.
December 25th Crystal Theatre, Milwaukee.
January 4th Miles Theatre, Minneapolis.
January 15th Loew's Theatre, for 16 split
weeks.
Have just come off the Harry Lauder Tour
playing split days. I expect the next en-
gagement I get will be to split wood.

It isn't the name
that makes the
act—

It's the act that
makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN

AND
RENA ARNOLD
QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Advisor, King E. C.



Hippodrome, Lancaster this week. Not
Pa., but Eng.
A very interesting place is the Lancaster
Castle which was built in the year 124 A. D.
and is still doing business. They still use
quill pens and hang the prisoners as they
did hundreds of years ago.
Discovered a manager that heats the dress-
ing rooms and theatre, comes around and asks
you if you are comfortable, can he do any-
thing to make it more pleasant for you? You
must hand it to England for comfortable
show business. John Porter you have some
right ideas.

Very Lancasterly Yours,
VARDON, PERRY and WILBER
"THOSE THREE BOYS"

Marshall P. Wilder
ATLANTIC CITY, N. J.
Bell Phone 198

MELROSE



Jonie Jacobs
and
Pat Casey

NEXT WEEK
(Dec. 11)
NATIONAL,
Boston

HUGHES
MUSICAL TRIO

Management Jo Paige Smith.

JULIAN
AND **DYER**
A LAUGH A SECOND

MAX GRACE
Ritter and Foster
with "Gay Widows."
Next Week (Dec. 11), Avenue, Detroit.



CAVIN AND PLATT
THE PEACHES

IN
Geo. W. Barry's "TRAVELING A LA CARTE"
Home Address, No. 7 Hawthorne Ave.,
Clifton, N. J.
Phone, 1881-L Passaic.



LAMB'S
MANIKINS
PANTAGES
CIRCUIT
Next Week
(Dec. 11)
Pantages
Portland

Lola Merrill and Frank Otto
Next Week (Dec. 11), Proctor's, Newark.
Direction, Max Hart.



TOOMER
AND
HEWINS

Comedy Sketch
"It Happened in Lonelyville"
Rewritten by JACK GORMAN
Direction, IRVING COOPER

TED and CORINNE
BRITON
Direction, JAS. E. PLUNKETT

Sabel Johnson

ALONE

Personal Direction, JENIE JACOBS

Lillian Mortimer

AND CO.

Represented by ALBEE, WEBER & EVANS

In 20 Minutes of Old-
Fashioned Melodrama
"Po' White
Trash Jinny"

United Time, January 1st

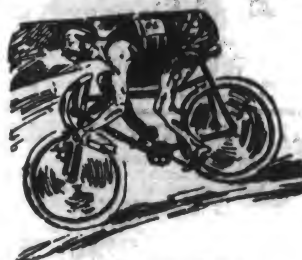
BARRY AND WOLFORD

In Their Latest Comic Song Review
"SNAPSHOT."
Booked Solid.
JAMES E. PLUNKETT, Smart, Mgr.
Home Add., 1 Hawthorne Ave., Clifton, N. J.

SAM J. CURTIS

And Co.
Melody and Mirth
In the original "SCHOOL ACT."
On the United Time.
Direction B. A. MYERS.
Next Week (Dec. 11), Nixon, Philadelphia.

CHARLES AHEARN



"THE SPEED KING."
PAT CASEY, Agent.

Tom
McNaughton

PRINCIPAL
COMEDIAN
"THE SPRING
MAID"
OPERA CO.
(2nd Year)

Communications care
WERBA & LUESCHER
New York Theatre Building, New York

HAVE YOUR CARD IN VARIETY

WANE FARD
Marcus and Gartelle

In their sketch
"Skatorial Rolleriam"
JAMES PLUNKETT, Mgr.

TANEAN AND CLAXTON

When answering advertisements kindly mention VARIETY.

Permanent Address
1387 ST. MARKS AVENUE
BROOKLYN, N. Y.

THAT FUNNY MUSICAL ACT

GEO. PRIMROSE and Co.

THE FAMOUS MINSTREL

HAMMERSTEIN'S VICTORIA, New York, NEXT WEEK (Dec. 11)

"THE VIOLINIST WITH A SOUL"—The Girl Who First Played "Meet Me To-night in Dreamland."

VERA BERLINER

Now Playing on the "Big" Time

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

Will Rossiter's Waltz Song "HIT"

UNDER PERSONAL DIRECTION **JENIE JACOBS**

FRANK

MIKE

Hanlon AND Hanlon

SENSATIONAL GYMNASTS

UNITED TIME

Direction, H. B. Marinelli, Ltd.

JO PAIGE SMITH Presents

THE ROSS AMES GLETT TRIO

Playing
U. B. O. Time

Booked Solid
Season 1911-12

ACT THIEVES are a thing of the past, so the man who is doing my CHINESE STUFF had better stop. The fellow I mean I gave some MONEY to to make a jump when I was in Chicago last Spring and he NEVER RETURNED IT. He knows who I mean. HE DOES IMITATIONS.

Thanks to my friend who wrote me about it.

Leo Carrillo

KEITH'S, INDIANAPOLIS

HOME AGAIN!!

CHAS.

JACK

De Haven and Sidney

After a Very Successful Tour in Europe

Booked for Two Years, Commencing July, 1912

NEXT WEEK (Dec. 11) POLI'S, HARTFORD

Representatives, **MORRIS & FEIL**

Just Returned
from
Orpheum Circuit

Now Playing the
Williams Time

CHARLIE AHEARN'S Cycling Comedians

Direction, **PAT CASEY**

This Week (Dec. 4)
Bronx

Next Week (Dec. 11)
Fifth Avenue

Dec. 18, Bushwick
Dec. 25, Colonial
Jan. 1, Orpheum
Jan. 15, Greenpoint
Jan. 8, Alhambra

"The ONE BEST BET"—HELD OVER for SECOND WEEK! Hammersteins

YVETTE THE DANCING VIOLINIST

**SINGING AND PLAYING
THE SEASON'S BIG HIT**

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

Under Personal Direction of **AARON KESSLER**

BLACKFACE EDDIE ROSS

A PHENOMENAL HIT
[NINE TIMES OUT OF TEN]

Tenth Time, Union Hill, N. J.

Dir., **ALBEE, WEBER & EVANS**

TEN CENTS

VARIETY

VOL. XXV., NO. 2.

DECEMBER 16, 1911.

PRICE TEN CENTS.

The cover features a central portrait of actress Adelaide Mason, framed by a decorative wreath. Above her are two circular portraits: Josie Heather on the left and Ray Samuels on the right. Below her are two more circular portraits: Frankie Heath on the left and Virginia Grant on the right. The entire design is flanked by two ornate columns. On the left column is a shield-shaped label with the word "Dramatic." and on the right column is a similar label with the word "Variety". At the bottom center, there is a small illustration of a figure, possibly a clown or a child, with the signature "EDGAR M. MILLER" below it.

JOSIE HEATHER

RAY SAMUELS

Dramatic.

Variety

ADELAIDE MASON

FRANKIE HEATH

VIRGINIA GRANT

EDGAR M. MILLER

Wire or Mail Advertising Copy Immediately

for the

6th Anniversary Number

of

VARIETY

OUT NEXT WEEK

All Copy for the Anniversary Number Must be in by Monday

**Have Your Advertisement in the Anniversary Variety
It Reaches and It's Worth While**

RATES: (For Players)

One Page	-	-	-	-	-	-	\$125.00
Half Page	-	-	-	-	-	-	65.00
Quarter Page	-	-	-	-	-	-	32.50
Cuts, Single Column	(with 50 words of reading matter beneath)					-	15.00
Double Column (with 100 words)	-	-	-	-	-	-	25.00

VARIETY

Vol. XXV. No. 2.

DECEMBER 16, 1911

PRICE TEN CENTS

WHITE RATS GOING AFTER AGENCY LAW ENFORCEMENT

**Threaten a Legislative Investigation, Unless Some
Action Follows a Proposed Meeting Between
Commissioner and Unions. First Con-
viction This Week Under the Law.**

At the headquarters of the White Rats this week, a VARIETY representative was informed that Commissioner of Licenses Henry Robinson, between now and Jan. 1, would be invited to attend a conference of representatives of the White Rats Actors' Union and the Executive Council of the American Federation of Labor.

If that meeting should not be held, or an unsatisfactory outcome be the result, the Rats will ask for a legislative investigation of the law's enforcement in New York City, the VARIETY man was told.

The Rats claim that Commissioner Robinson, acting under an opinion given him by an Assistant Corporation counsel, has been lax in his administration of the measure, which, says the Rats, is entirely satisfactory to them, if put into effect.

The first conviction under the new Agency Law was carried out this week, when Phil York on Tuesday was sentenced to thirty days in the City Prison for doing business as a theatrical agent, without a license.

York had obtained \$105 from a man in Connecticut by means of bogus contracts. Each agreement represented \$5 commission paid to him. There were twenty-one in all furnished by York. At his trial, he pleaded guilty. Sentence was deferred for a couple of weeks, ostensibly to give York an opportunity to refund the money wrongly obtained. This he failed to do.

ORDERED BILL OUT.

Chicago, Dec. 13.

The Clark theatre, recently reopened by Messrs. Robert and Edward Nathan went dark last Monday night through orders of the local branch of the White Rats, because

the management's checks issued to acts playing the house last week had been returned marked "no funds."

Since reopening the house, the management has made a practice of issuing checks to acts, and with few exceptions, J. C. Matthews (who has been supplying the attractions) cashed the paper upon request.

Previously, all checks were made good, but last week Marks Brothers and Co., a "school act" under the management of Minnie Palmer, received a worthless check. Miss Palmer took the matter up with Abner Ali. Monday evening Mr. Ali visited the Clark and upon inquiring found that the Brothers Nathan had failed to put in an appearance. All therefore notified the acts to walk out. The treasurer placed the "no show" sign upon the box office window and the house was closed.

The Clark's business seems to have been very disappointing since its resurrection despite the fact that first class shows were being offered. The Wilson Avenue only a few blocks away has been doing a turn-away business.

The acts closing were La Rose Brothers, Leo Filler, Three Eldorados, Fisher and Green and Chas. Lindholm. The Nathans are reported to own a large brush factory somewhere in Chicago.

MAY CHANGE POLICY.

Washington, Dec. 13.

It is not unlikely the new Imperial will change its vaudeville policy, from two shows daily, as at present, to three performances each day.

It is understood that course has been advised by the Loew Circuit, which is booking the theatre.

OSWALD STOLL'S MESSAGE.

(Special Cable to VARIETY.)

London, Dec. 13.

Oswald Stoll's yuletide message to the American vaudeville world, extended through the columns of VARIETY, is as follows:

"My wish for the year 1912 is the extermination of dissention as between artists and managers, and the inauguration of a creative policy pursued in unity whereby every sane person in any country may be made a good patron of vaudeville."

(Signed) Oswald Stoll.

HAMMERSTEIN'S NATIVE CHORUS

(Special Cable to VARIETY.)

London, Dec. 13.

Oscar Hammerstein has cancelled his French and Italian choruses at his new opera house and hereafter will employ only native singers for ensemble effects.

Mr. Hammerstein declares that the opera house is now an assured success.

GOOD PLAY WITH FAULTS.

(Special Cable to VARIETY.)

London, Dec. 13.

Sir George Alexander's production of "Bella Donna" at the St. James theatre is delightful in stage pictures and fine acting. It is however, melodramatic and the book is lacking in atmosphere.

In the cast are Mrs. Patrick Campbell, Charles Bryant, Athol Stewart, Charles Maude, Shiel Barry, Louise Branscombe and Ida Evelyn.

COMING LONDON PLAYS.

(Special Cable to VARIETY.)

London, Dec. 13.

Forthcoming plays are "The Golden Land of Fairy Tales," due tomorrow at the Aldwych; "Orpheus in the Underground," at His Majesty's Dec. 20; "The Glad Eye," transferred to the Apollo Dec. 26, and a revival of "The Blue Bird" at the Queens Dec. 26.

As yet no announcement has been made regarding filling in the time held for "The Pink Lady" at the Globe for a run commencing Jan. 8.

MORE WAGES NEEDED.

(Special Cable to VARIETY.)

Paris, Dec. 13.

The "controleurs" of the Paris theatres are agitating for better wages. They are the important gentlemen, who, in all sorts and sizes of evening dress, sit in the hall and examine the tickets, indicating from a plan the seats to be given in exchange.

They work from eight until midnight, seven days a week, and from two until five at matinees (usually two).

The emolument for the job (excepting the privilege of seating their friends) ranges from \$6 to \$19 per month. Those at the Opera get only \$80 per year.

They contend that from their miserable salary they must pay at least \$30 annually for dress and washing, whereas the supers and stage hands earn at least 60 cents to \$1 per night and have no such incidental expenses.

The controleur at a Paris theatre is invariably a small government clerk who, working at night, adds a little to his scanty income. Their official position in the day may account for their officious bearing at night.

SINGER WANTS A VEHICLE.

(Special Cable to VARIETY.)

London, Dec. 13.

Nona Malli, the American singer, closed her engagement at the Alhambra Saturday night and has gone to Vienna to consult an eminent composer with a view to having him write a one-act operetta for her.

OPERETTA GETS OVER.

(Special Cable to VARIETY.)

London, Dec. 13.

Leo Fall's operetta "Bruderlein Fein," renamed "Darby and Joan," was produced at the Coliseum Monday night. It is a fine production in six scenes and was well played and sung by a big company of English artists.

"Bruderlein Fein" is said to be Leo Fall's finest effort. It has enjoyed several years' successful run on the continent.

Next week a new operetta by the same composer is to be done at the Hippodrome.

K. & E. HIT STRIKERS HARD BY GETTING OUT INJUNCTION

**"Syndicate" Heads Seek Court's Aid in Restraining
New Orleans Union Stage Employees and
President C. C. Shay from Interfering
with Business at Two Theatres.**

New Orleans, Dec. 13.

Saturday Klaw & Erlanger, through their local representative, T. C. Campbell, manager of the Tulane and Crescent theatres, secured an injunction in the United States District Court against the striking stage employees, restraining them from interfering in any way with the business of the two houses. In the petition it is alleged that damages in excess of \$3,000 have been sustained by the plaintiff.

The injunction is sought against Charles C. Shay, president of the International Alliance of Theatrical Stage Employees, who is still here directing the strike, and members of Local No. 39. These members of the New Orleans branch of the union are more particularly named: John King, W. A. Hamilton, William Huxon, D. M. Mason, Jacob L. Riehl, James Sinnott, Edward Mathes, E. J. Mouras, A. J. Troyer, Charles Doiseau and Walter B. Vall.

"The Country Boy," a Henry B. Harris production, is at the Tulane this week; a melodrama, "The White Squaw," occupies the Crescent.

I. A. T. S. E. men with these shows remained away from the playhouses, as directed by President Shay. Non-union stage hands are "working" the attractions.

WINTER GARDEN'S GOOD SHOW.

The Winter Garden presented a new kind of Sunday night entertainment at the Winter Garden last Sunday. It was a sort of "minstrel first part." In "whiteface," with the participants gowned as clowns, pierrots and any old style of fancy costume.

The production was made by Melville Ellis. A long and prominent cast was concerned. Among those in the show were Gertrude Vanderbilt and Harry Clark, from Cohan & Harris "Red Widow" at the Astor, looked upon as a Klaw & Erlanger show (booked).

The Winter Garden drew capacity, and then some, the overflow filling all the "Sunday" houses in the vicinity. People who saw the performance voted it the best show given on Broadway in many years, and said if \$5 had been charged instead of \$2.50, no complaint would have been entered.

The performance may be repeated at some time in the future, or the idea incorporated into the next show at the Winter Garden, following "Vera Violetta."

The Winter Garden has suddenly picked up in business until it is doing very big. The dollar matinee Tuesdays and Thursdays there are reported as leaving an effect upon the other houses open on those afternoons.

The Shuberts are figuring upon re-

taining the star of the present Winter Garden show, Gaby Deslys, for a longer period than her present contract, which will expire in two weeks. The brothers want Gaby to go on the road for a couple of months, but the French girl does not favor the traveling proposition, although hugely enjoying the \$4,000 weekly the Shuberts are paying for her services.

A report that Lee Shubert intended sailing for London to-morrow (Saturday) could not be confirmed. Mr. Shubert has probably changed his mind, though he will likely go across very soon. There are several productions on the other side he wishes to see, and several attractions he would like to do business with in person, for Winter Garden engagements.

The Shuberts have reached the conclusion that the vaudeville portion of the Winter Garden program should consist entirely of foreign acts. To look over the material abroad at close range is one of the objects of the forthcoming trip.

Mella Mars opened at the Garden Monday. While a thorough artiste, the Garden was not the place for her American debut. She is more on the concert style.

"DUDELSACK" TO THE COAST.

Philadelphia, Dec. 13.

Lulu Glaser and the "Miss Dudelsack" show are not headed towards Broadway. Werba & Luescher taking the time laid out for Maude Adams which means a trip to the coast.

Eight members of the chorus quit here Saturday night, ascribing various reasons for their return to New York.

MISS ANGLIN SUES AND ATTACHES

Cleveland, Dec. 13.

Margaret Anglin has handed Liebler & Co. a little Christmas gift in the form of a suit in the federal court for \$1,703.72, claiming the money is due her in author's royalty on the comedy ("Green Stockings") which Miss Anglin had assisted in arranging for the stage.

Along with the suit, she attached the box office receipts at the Colonial Dec. 9, saying Liebler & Co. had not been regular with payments on the promised royalty.

Miss Anglin is now at the Grand Opera House, New York, but is appearing under her own management, having cut loose from the Lieblers altogether.

Joe Howard and Mabel McCane will play the Majestic, Chicago, Jan. 1.

TOUR COST \$4,200.

Corry, Pa., Dec. 13.

George McGregor's "The Witching Hour" company closed its tour abruptly after this stand, Dec. 7. The original plan was to close in Butler a week later, but business was so poor here that McGregor put up the notice. The entire company jumped to New York over the Pennsylvania and what excess baggage could not be checked, was shipped by freight.

The tour cost the backer \$4,200, so he told parties here. He was even stung 90 cents storage for the advance man's baggage, forwarded from Butler to await the show's arrival in Corry.

McGregor went out with a base-drum to boost business here, but did not draw a corporal's guard.

"SYNDICATE" HAS LYCEUM.

The Lyceum theatre, New York, is now under lease to "the Syndicate," instead of having been turned over to Charles Frohman individually, as announced.

When the shift was made Manager Rumsey was informed that "the Syndicate" paid its house representatives \$50 a week.

"STANDING PAT" TAKEN OFF.

Chicago, Dec. 13.

"Standing Pat" will close Saturday night, after running just two weeks. It starred Zelda Sears, and was a Joe Galtes production. It played to \$2,100 last week.

There is talk of bringing the show to New York, but other advices say it will rest for the remainder of the season.

The Olympic will be dark next week, opening Xmas with "The Woman."

"SUZANNE" COMING IN.

"Modest Suzanne," playing at the Colonial, Chicago, will follow "The Littlest Rebel" at the Liberty, New York.

FRENCH ACTRESS ENDS TOUR.

Mme. Simone, the French actress, who went on tour for the Shuberts after finishing a short engagement in New York, will close her American stay this week.

WAITING FOR "THAIS" FINISH.

"Thais," the production of Joe Galtes, brought back from the west some time ago, will play in Baltimore next week, after that closing.

On account of the elaborate scenery and effects, many producers are waiting for this to happen. It is said several smaller productions could be put on with all the costumes used in this play.

SHOW REPORTED STRANDED.

Baltimore, Dec. 13.

The "Half Way to Paris" show, opening last week, is said to have stranded after the engagement. It is doubtful if the tour is resumed.

The company opened under the management of Sam Rork. Baltimore was its first stand.

"At Valley Forge," a melodrama, closed in North Adams, Mass., Thanksgiving Day.

CAST FOR EMPIRE REVUE.

(Special Cable to VARIETY.)

London, Dec. 13.

In the new revue at the Empire (first performance dated for Feb. 5) there will be Ida Crispi, Unity Moore, Robert Hale, and Ivy St. Helier.

George Grossmith, Jr., and C. H. Bovill are writing the book and lyrics; Cuthbert Clark will supply the music.

"ROMEOS" FOR THE ROAD.

"The Three Romeos" will stay at the Globe over New Year's week, then going on the road. The last two weeks of the run at the New York theatre will be without the aid of Tysons, who up until the present, have bought \$24,000 worth of tickets, taking \$4,000 worth each week.

Eddie Foy in "Over the River," will be the successor of the present attraction at the Globe, though no definite date has been announced.

ARNOLD DALY'S REASONS.

Arnold Daly returned from London last Saturday and had some curious and interesting things to say regarding his most recent ventures in London.

Nov. 6 he presented at the Palace, a sketch entitled "For Wives," which was a failure, due to the fact, Mr. Daly says, there is an essential difference between the English and American husbands. The comedy revolved around the desire of the husband to sacrifice all his personal pleasures in order to provide his wife with jewels, clothes and large quantities of money. The English public could not quite grasp this. It is not their habit to indulge wives in this way. While the sketch fell flat, the critics praised Daly's work personally.

Mr. Daly's dealings with Bernard Shaw were unsatisfactory, he added. Shaw tried to teach him how to act. On that point they never could agree.

TIM MURPHY'S PLAY BAD.

Chicago, Dec. 13.

Tim Murphy, the comedian, opened an engagement at Powers' this week that, owing to the vehicle "The New Code," is pretty certain to be limited to a very few weeks.

Murphy pleased but the play did not, and neither did the supporting company. The piece is credited to the authorship of one F. E. Dome, an unknown writer out this way. His effort is generally conceded to be about the worst specimen of a comedy-drama seen here this season.

SMALL CAST FOR NEW PLAY.

Ferika Boros, best known for her translation of "Seven Sisters" from the Hungarian language and her fame in London as an actress, will appear in "A Man's Love," the piece in which she played for some time in London, opening after the first of the year on Long Island where she expects to give New York managers a line on her play and acting.

There are only three principal roles in the two-hour piece. Doris Hardy will likely be in her support on the Long Island invasion.

UNITED'S DIFFERENT WAYS ON "OPPOSITION" PROPOSITION

"Blacklists" the Gayety, Hoboken, But Does Nothing in Utica. Reported the United Dosen't Care to Start "Blacklisting" Under Present Conditions.

Utica, N. Y., Dec. 13.

The "opposition" "small time" vaudeville playing at the Lumberg has the Shubert theatre vaudeville winging. The Lumberg is the more inviting house, through construction, and its shows at "pop" prices appear to be as much enjoyed as the "big time" bills furnished by the United Booking Offices at the other house.

It is reported around that Wilmer & Vincent, who operate the Shubert, Utica, have called upon the United Booking Offices to learn what that agency intends to do for their protection against the Lumberg, booked by the Loew office.

The United has been asked similar questions in the past. As far as became known, it depended to a great extent who asked the question as to the kind of an answer received.

Some time ago it was rumored around that when a "United manager" asked about "protection" against "opposition" the only answer he received was an indirect intimation that he might be charged \$150 weekly for his shows very soon, if continuing through the booking agency. It looked at the time very much as though an attempt was being made to trim this manager for his "franchise," but he still remains on the United books, although it is not known if he "gave up," or who he gave up to.

There is a very strong impression about just now that the United does not feel it can afford to take a stand on the "opposition" subject, and prefers to remain passive rather than invite an issue under the present conditions.

While the Utica question has been passed over in silence, it seems the matter of the Gayety, Hoboken, was given more attention. That may be because certain United people are interested in the welfare of the Hudson theatre, Union Hill, N. J. Although the Hudson is far enough away from the Gayety to be uninjured by it (if the Hudson could be injured) acts have been informed the Gayety was "opposition" and could not be played without incurring the full force of the United's displeasure.

However, in the case of the Gayety, the same thing occurred there that has been happening to the Hudson all season. It did no business.

Milton Herschfield, who leases the Hoboken theatre, will close it to two-a-day vaudeville this Saturday, and may return to the stock policy.

TRENT'S MANAGER DENIES.

Trenton, Dec. 13.

M. Moses, manager of the Trent theatre and Taylor Opera House, has denied the report he intended giving up first class vaudeville shows at the former house, transferring the legit-

imate attractions there, and playing "pop" vaudeville at the Taylor.

A report has been in circulation for some time that the State Street theatre, a "pop" vaudeville house managed by Milton Herschfield, was putting such dents into the business of the Trent, Moses was considering a change of policy. The United Booking Office supplies the Trent with shows, the Prudential Booking Exchange furnishing the State Street with its bills, the latter house playing three shows daily.

Next week the Broad Street theatre, formerly a stock house (new) will revert to small time vaudeville, secured through the Loew Circuit.

BELLE BAKER GETS A JOB.

Without the aid of her busy husband or an agent, Belle Baker has a job in vaudeville, on Broadway, again. Hammerstein's has taken Miss Baker for Christmas week, and may headline her.

As Christmas Week is fine for the box office, regardless of the show or headliner, Miss Baker is probably selected for the position as the cheapest act obtainable. If she does receive any salary for the week, Hammerstein's knows from past experience, it will be returned through the box office in payment for admissions on behalf of this very much mismanaged young woman.

ARRESTED IN OHIO.

Columbus, Dec. 13.

Edward Poland, of the stock company at the Southern theatre, swore out affidavits last Saturday, for the arrest of Edward Boring and Thomas Holer, who appeared in a sketch at Keith's, last week. The sketch was called "The Iceman."

Mr. Poland claims he wrote it ten years ago, and at that time called it "The Green Eyed Monster."

In causing the arrest of the two sketch actors Mr. Poland is testing for the first time a statute that has never been construed in the state of Ohio.

Mr. Holer claims the idea to be an old one and stated that it was played in this country as early as 1836. The case will come up this week. The sketch players gave a bond of \$100 each. They are this week playing in Pittsburg. Counsel will represent them at the hearing.

Philadelphia, Dec. 13.

A temporary injunction obtained last week by Sydney Deane restraining Roland Carter from playing a sketch Deane alleged was an infringement upon "Christmas at the Island," was dismissed at the hearing.

NORTON-MAPLE DISSOLUTION.

Fletcher Norton and Audrey Maple will dissolve their vaudeville partnership owing to unsatisfactory bookings. Miss Maple will return to musical comedy, while Norton will continue with another woman.

ARBuckle's POLITICAL SKETCH.

Washington, Dec. 13.

Maclyn Arbuckle will open with a new sketch at Chase's, Christmas Day. It is a political piece written by himself and Edgar A. Guest, called "The Reform Candidate."

COMIC SONGS AND TALK INSERT.

(Special Cable to VARIETY.)

London, Dec. 13.

Sir Herbert Tree's production of "Orpheus in the Underground," scheduled for production at His Majesty's theatre Dec. 20, has been written to allow for the introduction of comic songs and talk.

The piece is in four acts and two scenes, the first tableaux depicting the house of Orpheus in the country, a shepherd boy driving his flock before him; the second Olympus with the God and Goddesses, among the clouds and Morpheus scattering poppies over them; the third scene a fantastic picture of Eurydice's boudoir in Hades; the fourth the Styx in the background, and the "banquet" with the "bacchanal" in which the play concludes.

HISSES "DAWN" DANCE.

(Special Cable to VARIETY.)

London, Dec. 13.

"The Dawn of Love," a daring dance produced in London awhile ago and stopped by the London County Council, which afterward permitted it to resume with modifications, opened at the Holborn Empire Monday. It was roundly hissed, but is still playing.

The two principals in the pantomimic presentment are Mlle. Nydia Nerligue and Ivan Petroff.

ADA REEVE'S THREE RECORDS.

Winnipeg, Dec. 13.

Ada Reeve, the English headliner, now touring the Orpheum Circuit, established three records at the Orpheum here last week.

The house had the biggest week since opening (holidays not excepted), the best Saturday (regardless of holidays) and the English singer held the stage for a longer time at each performance than any other individual or combination ever appearing in the house.

San Francisco, Dec. 13.

Ada Reeve, the English comedienne, now on an Orpheum tour, made her initial bow this week, before a San Francisco audience that packed the Orpheum. Miss Reeve had to deliver the goods as the audience was there to compare her work with Alice Lloyd and Lily Lena, who have been seen and heard locally.

Miss Reeve won the audience completely. She is now a San Francisco favorite.

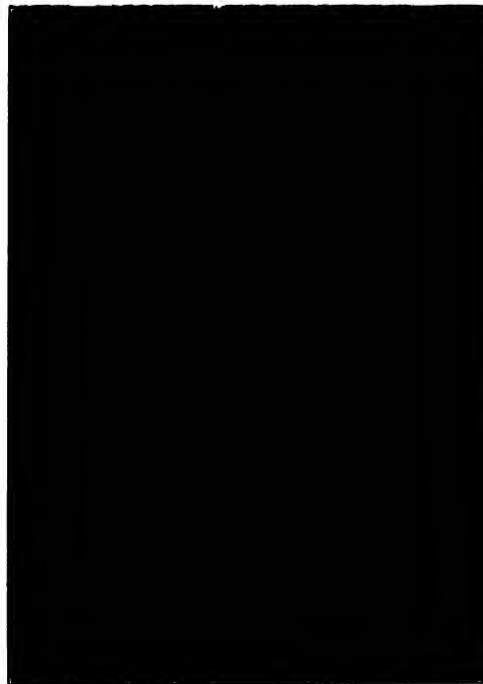
Miss Reeves' success has been so emphatic there was talk yesterday she would be held at the local Orpheum house for three or four weeks, perhaps longer.

San Francisco expected to see a young woman making many changes of costumes, but at her first appearance, Miss Reeves wore but the single gown throughout the eight numbers, sung.

DR. WOLLNER IN NEW YORK.

New York will be visited by Dr. Ludwig Wollner Dec. 19 (afternoon) at Carnegie Hall.

The German Doctor is returning from a tour over the Orpheum Circuit. He appears in concert under the direction of M. H. Hanson.



ADELAIDE NORWOOD

The gifted American dramatic soprano, appearing next week (Dec. 18) at the Fifth Avenue Theatre, New York

GERMAN THEATRE MANAGERS COME TO PARTING OF WAYS

One Company Quits and Another Quickly Hired for Irving Place Theatre, with the Former Being Booked for Holiday Engagement at Weber's. "Opposition" Planned.

Though all has been apparently blissful and serene at the Irving Place theatre, from the front, much has happened behind the scenes with the result that the manager, Gustav Amberg has installed a brand new German company there with the old company preparing to open at Weber's theatre Dec. 24, with the German version of "The Walts Dream" and "The Girl In the Train" as proposed features.

A. M. Eger, who personally manages the original company, and Amberg agreed to disagree, with the latter laying the law down pretty plainly.

Eger plans to move further uptown and give Weber's a run of German opera. Up to Wednesday Eger was expected to guarantee Weber \$4,000 before the house was turned over to him. Amberg, deprived of the services of the former company, recruited another twelve hours after Eger and the other had departed.

People who know the situation pretty well claim that there is not room for two German companies in New York as close together as Weber's and the Irving Place.

Amberg is backed in his movements by Luchow, the wealthy German restaurant man. He is planning a busy season and will show some new German operettas this winter.

A VARIETY representative called at the C. B. Dillingham office regarding Eger's rights to produce "The Girl In the Train" which C. B. secured for this country. Dillingham no longer has the piece, A. H. Woods and Wm. Kolb since acquiring the American rights. Eger is expected to have no trouble in getting the piece for a German interpretation here. The company, now under Eger's direction, comes from the Johann Strauss theatre, Vienna.

It is the same company that originally produced "The Merry Widow," "The Dollar Princess" and other big show hits abroad. Among the principal people are Grete Meyer, prima donna, and Vilma Conti, soubret.

Across the street in front of the Irving Place theatre is suspended a huge banner saying that Adolph Link is coming to that theatre. Link is expected here soon from the other side where he has attained quite a reputation for his stage work.

SPECIAL HOLIDAY SHOWS.

Chicago, Dec. 13.

Smaller producers are on the jump preparatory to organizing special attractions for holiday business.

Harry Sheldon, a prominent booking agent, reports one "turkey" show

opening for Christmas week and four "turkey" openings for week previous.

Owing to scarcity of Stair & Havlin attractions, three west side theatres are arranging to put in their own shows next week rather than go dark. These are: "Lena Rivers," Haymarket; "East Lynne," Imperial; and "Dr. Jekyll and Mr. Hyde," Crown.

Klimt & Gazzolo are organizing "Through Death Valley" to open Dec. 17, St. Paul, playing the S. & H. houses.

True S. James is framing up "Sweetest Girl in Dixie" for a Christmas Eve opening near Chicago.

The United Play Co. will put out a company to play "St. Elmo" for eight days, opening Dec. 24 at Aurora, Ill.

"The Campus," produced by the Ferris Hartman company of Los Angeles and which has been showing for several weeks past in S. & H. houses on the west side, goes into the Whitney Opera House Christmas Day for an indefinite stay.

UPS AND DOWNS OF THE STAGE.

Boston, Dec. 13.

Perhaps no better example of the ups and downs of those who follow the stage as a profession is that which was brought vividly to the minds of several old timers who attended the opening performance of "The Pink Lady" at the Colonial theatre, when William Harris, father of Henry B. Harris of the great firm of theatrical managers and producers, Frohman, Rich & Harris, shook hands with John Bowman, who takes tickets at the entrance to the second balcony.

Thirty-five years ago when most of the present day stars were unheard of, William Harris and John Bowman did a song and dance act in vaudeville. They toured the country together and from coast to coast were ranked among the best of knockabout teams.

They disagreed and separated, going their different ways, each with another partner. Harris to-day ranks among the most prosperous and powerful men in the profession. Bowman was less fortunate. Reverses beset his path and to-day he finds himself taking tickets of a theatre owned and managed by the son of his former partner—his one-time glory and prestige on the boards but a memory.

Both are now well advanced in years. Their meeting was a short one, as Harris was called away to greet a group of prominent producers. Bowman was left to trudge back to his position in the top foyer.

FRAZEE-LIEBLER DEAL.

Negotiations for the leasing of H. H. Frazee's theatre on West 48th street to Liebler & Co., as exclusively announced in VARIETY, have been practically discontinued. There is now about one chance in a hundred of the deal being consummated. The interested parties were unable to agree on terms.

If no acceptable lessor materializes by the time the structure is completed, Frazee will conduct the theatre himself as a producing house.

NO DIRECTOR SELECTED.

Speaking for the directors of the new New Theatre, Otto H. Kahn stated no selection had yet been made for the post of active manager, or producer, but that a number of names were being considered and would continue to be weighed until a definite selection was made.

Among those on the list are Mrs. Fliske, Henry Miller and Otis Skinner. No one can be found who will admit having received an absolute offer of the post. It is not likely any formal tender has been made. Probably the only persons who have been actually asked to consider the proposition of accepting the appointment are Augustus Thomas and Daniel Frohman, but as before stated, even they have had no formal tender.

ENGAGES IDA BROOKS HUNT.

Philadelphia, Dec. 13.

"Jacinta," John Cort's new musical show, isn't likely to hit New York until after the first of the year. Both Cort and his son, who are here giving their personal attention to the show, intend to make changes before any Broadway showing is attempted.

Fred Latham is the man expected to whip the show into shape. Extra rehearsals have been held under Bert Angeles' direction.

Ida Brooks Hunt has succeeded Anna Bussert as prima donna.

"WIFE HUNTERS" MAY RESUME.

It is reported that "The Wife Hunters," which recently closed at the Herald Square theatre and said to have undergone complete reorganization, will reopen Christmas Day. When resuming, Louis Simon, it is understood, will not be among those present.

Several men are reported behind the show. Further information on the place of opening and changes in the cast were unobtainable at the Lew Fields office, owing to Fields' absence from the city. His office staff declined to make any statement until their chief had been consulted.

"NEVER HOMES" GOING OUT.

"The Never Homes" will end its run at the Broadway Dec. 23, opening the following week at the West End, then Majestic, Brooklyn, after which it will open the new Shubert in Newark, Jan. 8.

"The Never Homes" will be succeeded at the Broadway by the new Reginald DeKoven operetta "The Wedding Trip" Dec. 25.

"LOVELY LIAR" STORIES.

Chicago, Dec. 13.

It is reported Louise Dresser, whose new vehicle "A Lovely Liar" failed to attract paying patronage at the Olympic recently, has placed herself under the Shubert banner and will resume her efforts in the same piece shortly.

The company that supported her is understood to have been retained for the tour, which will probably be in the direction of the Pacific coast.

At the offices of Frazee & Lederer the Chicago rumor was denied in so far as it relates to the taking over of "A Lovely Liar." The company was disbanded and brought to New York. The scenery is in a New York storehouse.

The firm has no intention of resuming the tour, they say, and if the Shuberts wish to secure the piece it can be purchased at a very moderate figure.

The report probably originated through a desire on the part of the Shuberts to secure the personal services of Miss Dresser.

"FOLLIES" IN PHILLY.

Philadelphia, Dec. 13.

Zeigfeld's "Follies of 1911" got the big end of the business for the three new shows here this week. The revue is at the Chestnut Street Opera House and was well received by a well filled house.

"Little Miss Fix-It," with Alice Lloyd featured, opened at the Forrest to a fairly well filled house. Miss Lloyd predominated in everything that was really good in the show which has been made over since Bayes and Norworth gave it the first showing here.

"Jacinta," the opera comique, by Heinrich Berte and Ignatz Schnetzer and Emerich Von Gatti, started nicely in the Adelphi. The music is pretty and well sung. It looks like a hit.

The business being done by Marlowe and Sothorn at the Lyric is very big, capacity at every performance being the rule. The other shows, with the exception of "The Scarecrow" at the Walnut are doing well.

REHEARSING LEHAR PIECE.

"The Man and his Three Wives," written by Frank Lehár, is being rehearsed by the Shuberts and will be produced shortly after the holidays.

The piece was very popular in Germany a year or so ago.

INVESTMENT OF \$544,000.

In the appraisal of the estate of the late John W. Gates, published this week, there appears one item showing an investment of \$544,000 in the Forty-third Street Realty Co. This is the company formed to erect a theatre on Forty-third street just back of the Hotel Astor. Ground was broken last summer, but with the death of the financier all work was stopped.

It is said the reason for the discontinuance of the building operations was a refusal on the part of the executors of the estate to proceed with the enterprise.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
Times Square New York City

SIME SILVERMAN
Proprietor

CHICAGO 35 So. Dearborn St.
JOHN J. O'CONNOR

LONDON 5 Green St., Leicester Sq.
W. BUCHANAN TAYLOR

SAN FRANCISCO 908 Market St.
ART HICKMAN

PARIS 66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN 57 Unter den Linden

SUBSCRIPTION RATES.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.
Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXV. December 16 No. 2

Willie Cohen is in town again.

Frank Vincent took to the south this week for a resting spell.

Mr. and Mrs. Arthur La Bord have had a baby boy since Dec. 3.

Will Archie is producing a new girl act with six girls and five collie dogs.

Harry Rapp and Tiena Uhlfelder were married in Brooklyn Dec. 14.

Henry Orange (Orange Brothers) will marry a non-professional Jan. 9.

Moran and Ward's production "The Holy Name," will open in Baltimore Christmas Day.

After a week's layoff "The Town Marshal" reopened last Monday at Plainfield, N. J.

The Three Marks Brothers and Co. under the direction of Minnie Palmer, are coming east.

Eva Tanguay has been booked for the middle west vaudeville houses along in February.

Harry Lewis, formerly of Browning and Lewis, has joined Sam Shannon in a vaudeville act.

Ruth Rainbow of the Rainbow Sisters, wishes to deny she was recently married to Nat Milo.

Anita Bartling will open on the Sullivan-Considine tour Dec. 17. She is a juggler from Europe.

Dan Mason says he is not getting up a new vaudeville act and that he never starred in "You and I."

Dan Bagnell's repertoire company will open in Rome, N. Y., Christmas week, after laying off for a few weeks.

The annual Bazaar of the Professional Woman's League will be held at the Waldorf-Astoria, Dec. 15-16.

Charles Mack is back in New York. He and his wife (Etta Bastodo) are appearing as a "two-act."

The stork presented George Morgan and wife (Gertrude Thompson) with a baby boy, at their home in Chicago.

"Ben Hur" will open at the Amsterdam theatre Saturday night, Dec. 23, the house remaining closed until then.

Harry Tighe will temporarily revive his sketch "The Careless Sophomore" for vaudeville, producing a new sketch later on.

The Hadji Mohammad Troupe of Arabs will arrive in this country from Europe after the first of the year, to open on the S.-C. time.

"Clown Night," when all the comedians about the Comedy Club get a chance, have been changed from Saturday to Thursday.

Maud Gilbert went to Cleveland this week to replace Lola Downing as lead in the Cleveland Players at the Cleveland theatre.

The Circus Szedt proprietor, who has houses throughout South America intends visiting New York shortly to look for acts.

C. H. O'Donnell has left the Mabelle Adams' sketch, "Zilla," Stuart Robins succeeding him. Wilhelmina Louis has also joined the act.

The Musical Cates called this week to open in Copenhagen for January. The musical act will go from there to St. Petersburg for February.

J. A. Moross wishes to announce that Catherine Countiss is on tour with the "White Sisters" company, and not in "Madame X" as reported.

The West End theatre will play pictures and "pop" vaudeville next week, owing to the dearth of attractions at hand for the week before Christmas.

Vivian Holt, daughter of Edwin Holt, of "The Woman" company, has decided to forsake concert work and will return to the first love, the stage.

Paul Durand lost his pocketbook while attending a performance at the Columbia Sunday afternoon. There was "much" money in it. Paul doesn't suspect anyone.

Al Canfield, formerly with Goldenberg's "Majestics," went to Minneapolis this week to replace Frank Garfield with Gordon & North's "The Passing Parade."

Vaughan Glaser's company, playing "Hollowell's Millions" on the road, will close in Philadelphia Dec. 23. The show then will have been out just four weeks.

May Stewart, touring in "As You Like It" and "Twelfth Night," has cancelled her time through Kentucky, owing to a relapse, Miss Stewart having been sick all last summer.

"The Right Princess," a play based on Christian Science, closed this week in Evanston, a suburb of Chicago. The play had been playing around Chicago for six weeks or so.

Beginning Tuesday evening of this week Shanley's restaurant inaugurated a Cabaret performance, commencing at 11.15. Sundays the entertainment is scheduled to begin at 9.30 p. m.

Lillian Ashley, this week, was booked to appear at Keith's, Louisville, but somehow got her dates mixed and made for Dayton instead, and Lillian went to work in Dayton just the same, upon arriving there.

Charlie Doolin and Jimmie McCool play only one New York date this season, showing at the Fifth Avenue this week. The famous ball tosser and his Irish actor-partner are due for a western trip, being booked up until late in the spring.

Arrangements are being made by Cohan & Harris for several new productions after the holidays. One of the first to be cast and rehearsed will be for "Ready Money," by James Montgomery. In addition to the Montgomery farce, "Officer 666," a "straight farce" by Augustin McHugh.

"The Man Behind" company closed at Richmondville, N. Y., last week, later meeting the manager of the show at the New York boat in Albany. It was here that the company were told that those who had the fare would ride to New York and those without it would most likely walk. The manager got away clean.

J. F. Sullivan, manager of the "Introduce Me" company, reached New York this week with denial that his company ever played Lynn, Mass., to boxoffice receipts aggregating \$13. He says the company is playing good time, getting good press notices, making money and would stay out the balance of the season. The show is now playing upstate.

His name was Taylor and he made a dash into the theatrical business a few weeks ago when he took the Bijou over. The Bijou is on Broadway, near 30th street. Taylor put up a four weeks' guarantee, but after two weeks he stopped, well satisfied that "pictures" at the Bijou was the wrong policy. \$2,700 is about what Mr. Taylor's bank account was set back for.

Lillian Russell wrote Lew Fields recently asking him to contribute a cup and saucer to the Professional Woman's Bazaar, the same to have the comedian's visiting card attached. Lew was quite willing but never having owned a visiting card he selected the four of diamonds from a poker deck and wrote his name in the centre of it, attaching it to the contribution to the bazaar.

Maurice J. Burns, of the Sullivan-Considine agency at Seattle, would like the address of Frank Hewett, the sleight-of-hand performer. He was a schoolmate of Billy Morrison, killed in jumping from a third floor window during the Juneau Hotel fire in Seattle a few weeks ago. All of his effects were burned. An effort is being made to locate Morrison's relatives. The dead man left a considerable estate. Any information may be forwarded to Mr. Burns at the Sullivan-Considine Building, Seattle.

HERE'S BILLY GOULD

BY WILLIAM GOULD.

Indianapolis, Dec. 11.

You remember T. Harvey Bird, Pres. of the Solid Ivory Club? Well, last week in Chicago, I met Mr. Bird, who informed me he is about to join "Get Rich 'Quickly' Wallingford."

Here is the latest from the Jim Thornton factory concerning Jimmy Callahan, next season's manager of the Chicago White Sox club, and who is making a living and a hit, this winter, through a monologue on vaudeville's best platforms. Jimmy met James and the following happened:

Callahan—Hello Jim. Working?
Thornton—No.

Callahan—How are your future bookings?

Thornton—Haven't any.
Callahan—You surprise me. A man of your reputation and ability should always be in demand. How do you account for it?

Thornton—The easiest way in the world. I never committed a crime and I can't play ball.

Seldom's "Venus" (models) are going to give a dress rehearsal soon.

(Good news for small acts.) You can now cable to Europe from New York thirty words for \$2.50. Don't rush.

The agents are very busy—purchasing Christmas presents—for their acts.

I saw the cleverest young man, last week, at the La Salle theatre, Chicago, that I have ever seen. His name is Bernard Granville. He can act, sing and is one of the few real dancers I have ever seen in musical comedy and above all this he has a wonderful personality, and is really funny; funny with unfunny lines. If he isn't a star in a year, I'm a fool. The beauty of his performance is—he doesn't borrow from any one.

Any time you do not see my column in this paper don't think, like a lot of others do, that I have fallen off the water wagon. It merely means the editor doesn't think it fit to print or there was no room to fit it. Belle Ashlyn says either is a good reason—and just.

Doc Quigley, stage manager for Al G. Fields' Minstrels, was reported very ill in Columbus early this week.

NEW CHICAGO HOUSE POLICY TO BE BALLET AND VARIETY

Winter Garden and Alhambra, London, Form of Amusement Planned for Windy City Theatre by Singer-Fehr-Beck Interests.

The report printed in VARIETY a few weeks ago that the City Hall Square theatre, Chicago, when opening, would house vaudeville of a certain brand, was confirmed this week by Martin Beck. Mr. Beck denied, however, that Herman Fehr (who is building the house, and accompanied him to Europe on the trip from which they returned last Thursday), made the sail across the ocean to procure novelties or look over the foreign amusement palaces for the benefit of the new Chicago theatre.

The City Hall Square, though, when opening the latter part of January, said Mr. Beck, will have a ballet similar to the present one at the Alhambra, London, and will have a performance patterned somewhat after the show at the Winter Garden, New York. Mr. Beck terms the policy of the Chicago theatre as "A new kind of vaudeville."

Mr. Beck stated he had secured the exclusive American rights to productions from the John Tiller dancing school in London. Tiller has turned out numberless "girl acts," good, bad and indifferent. About the best New York has seen was the act playing around here this season known as "The Palace Girls."

Further than facetiously dodging all inquiries as to the reason for his sudden and short trip abroad, Mr. Beck would furnish no information.

Chicago, Dec. 13.

It is reported that Mort H. Singer, Martin Beck and Herman Fehr, who recently journeyed abroad, purpose to adopt the policy of the Alhambra, London, presenting big French ballet with all-star vaudeville olio, followed by a novel burlesque closing piece, at the new City Hall Square Theatre.

When the new theatre opens the same policy now in vogue at the Shubert's Winter Garden, New York, will be employed. Rumor has it the best seats are three dollars a throw. Mort Singer returned home Dec. 9 from his trip abroad. His plans include the producing of two new musical shows after the first of the year at the Princess theatre. The books of each will be by American writers and the music by foreign composers. One of the new pieces will be given to Harry Bulger, with Henry Woodruff getting the other.

Zach M. Harris, general press agent for the Princess Amusement Company, is spending the week in New York. Fehr reached New York Thursday, where he expected to hold a conference with Mr. Beck.

With the new house playing a ballet and vaudeville, the Princess will be used for the legitimate productions planned by Princess Amusement Co.

YOUNG'S PIER SOLD.

Atlantic City, Dec. 13.

Young's Ocean Pier and Young's Hotel (owned by the same company) have been sold to a syndicate of New York and Philadelphia speculators.

The stock of the Young's Pier and Hotel Co. was purchased about seven years ago by local financiers for the purpose of disposing of it to the city at a handsome profit, but the scheme fell through.

Tuesday of the current week it became noised about Capt. John L. Young and George H. Earle would begin immediately the building of a new pier to extend seaward from the "Earle Block," just in front of the Hotel Rudolf. The plans for the new structure will be turned over to contractors to bid on at once, the approximate cost of which is estimated at over \$600,000. The plans call for a mammoth auditorium to accommodate 3,000 people.

COLORED BOY MAKES TALK.

Norfolk, Dec. 13.

For the first time in the history of Norfolk a negro is appearing on the stage of a local vaudeville house. The little "Pick" in the Harvey-DeVora Trio is the boy who is putting the trick over. The incident is causing talk about town.

His appearance at the Colonial, despite the existing ban against negro performers, maintained to keep down racial feeling, and his subsequent reception, may mean the coming of other colored vaudevillians to Norfolk.

Black Patti and her Troubadors have appeared here on the legitimate stage.

KLEIN'S DELICATE POSITION.

Edmund Breese's vaudeville tour is under the direction of Max Hart. He was originally under the chaperonage of Arthur Klein, but a difference of opinion arose between Breese and Percy Williams as to the salary to be paid.

Klein is in the employ of Williams and was thus placed in the position of being compelled to ask his employer to pay an increased price for an act. So Klein bowed out and Max Hart took hold.

A compromise was effected by splitting the difference between the asking and the bid price. All concerned are now happy, except Klein.

EXPECTS SULLIVAN'S HELP.

Wednesday of this week the theatrical unions interested in the strike against the Fox theatres expected Senator Tim Sullivan would intervene, to bring about a settlement. "Big Tim" arrived home from a long western trip with John W. Considine and Chris Brown late last week.

Otherwise the strike situation between the unions and the Fox Circuit remained unchanged, with the unions stating they were standing pat, awaiting developments.

Five suits of \$100,000 each were brought this week against the Co-Operative Publishing Company, publishers of The Call, the official organ of various mechanics' unions.

The plaintiffs who are suing are the New England Theatres Co., lessee of the Academy of Music; the William Fox Amusement Co., of the Star theatre; the Michael Fox Amusement Co., of the New York Roof; Phoenix Amusement Co., of the Washington theatre; Broadway Varieties Co., owner of the Nemo.

The suits are based on alleged libellous allegations contained in recent issues of The Call.

ATTACHES FOUNTAIN SHOWS.

New Orleans, Dec. 13.

The Bobby Fountain Shows have been seized in this city. The seizure was made on an attachment issued by Judge Porter Parker in the suit of Richard M. White against Bobby Fountain, owner of the circus.

The petitioner avers that the defendant is indebted to him in the sum of \$446.60 for acting as bill poster, and that the owner, who is a resident of Missouri, is about to depart from this state permanently.

ALL PURE IRISH ACT.

Boston, Dec. 13.

There is an all pure Irish act at the National this week, and it is scoring very decidedly. Seven Irish colleens make up the number. They landed in Boston Monday, having their baggage tied up at the Customs, pending the delivery of a bond for \$1,500 to release it.

In their dilemma, a countryman came to their aid. Pat Casey, the New York booking agent, reached here Monday morning, furnished a bond, got the baggage out by 1.30 p. m., and the girls gave their performance in costume at the matinee, although obliged to dispense with the special settings for that performance.

It is the first appearance of the turn in this country. They came direct from Dublin, and are known as "Louise Agnese and Her Irish Singers." Mr. Casey is handling the act.

BALL PLAYERS OWN SHOW.

Chicago, Dec. 13.

Jack Robinson, manager of the Coombs, Morgan, Bender aggregation of ball players who played the Majestic last week dabbled a little in the speculation end of the business this week when he made arrangements to play a two-day stand at Wheeling, W. Va., at the Cort theatre.

Robinson booked in five acts and with his own act featuring the bill arranged to give these performances commencing Thursday.



LORD ROBERT

THE SMALLEST COMEDIAN IN THE WORLD.

In a Unique Act full of infectious humor, original song hits and fascinating dances.
GREENPOINT THEATRE, Next Week (Dec. 18).
Direction of AD. NEWBERGER.

KINGSLEY GIVES SOME FIGURES.

Walter J. Kingsley, who was the press representative for the defunct Folies Bergere, is now acting in a similar capacity for the new restaurant of that name to be located in the Studebaker building. In his announcements he makes some references to the former establishment that are worth noting. He says:

"The Folies Bergere is coming back to Broadway, bigger, gayer and more novel than when it was a gorgeous experiment in the bon ton theatre in West 46th street. Seating capacity over 800 as against 335 in the original plant and with the price list revised downwards. The first Folies Bergere was a restaurant-music hall; the new Folies will be a Parisian cafe chantant. The first Folies Bergere tried to operate a three-ring circus in a bandbox and the promoters paid exactly \$315,000 for the sensation of giving New York a novelty," and so forth and so on.

LOVES A HANDSOME MAN.

Boston, Dec. 13.

Charles J. Gorman, a manager of local "fly-by-night-if-you-are-lucky" shows, is being sued by Mrs. A. L. Hadlock, the widow of a well known attorney, for breach of promise. She declares in her suit that he promised and agreed to marry her; that he courted and protested his love for her for many years. She also says that he made promises of undying love. The amount that she asks is \$10,000.

In return for this she alleges that she gave him three automobiles at different times, paid his office rent, telephone bills, office expenses, provided clothing, living apartments, food and laundry service for which he was unable to pay. Now she claims that he has thrown her down, yet she is willing to marry him, but he has refused to carry out his promise. He is a handsome man.

HIT DOES BIG.

"Bought and Paid For" did the largest Monday and Tuesday night receipts the current week since the run of the piece. This is accounted for by the presence in the city of strangers from surrounding towns where the piece has been thoroughly boomed through the Brady publicity bureau.

It is now practically a certainty that the piece will remain at The Playhouse throughout the season and that Grace George's repertoire engagement will be played at another New York theatre, beginning in January.

WOULDN'T GUARANTEE EVANS.

Chicago, Dec. 13.

George Evans is at the Majestic this week. The Evans show remains idle next week. General manager Glover of the Kohl & Castle Companies offered to play the Evans Minstrels at the Olympic next week, but Evans held out for a guarantee; and the engagement failed to materialize.

Robert Ardell (Ardell Bros.) was married Nov. 28 to Carolyn Reigler (non-professional) of Canton, O.

COBB MAY BREAK INTO N. Y.

Ty Cobb, the famous American League star, may be seen in New York in "The College Widow" if his manager, Vaughan Glaser, can make satisfactory arrangements with Cohan & Harris for the rental of the Grand Opera House for at least one week.

Cobb played his first big stand at Pittsburgh last week, having completed a tour of "one-nighters" through Georgia and Alabama, visiting his home town on the route. Business was entirely satisfactory, although the play itself seems to have lost some of its road strength through Henry W. Savage having played every nook and cranny of the south and west with it.

Arthur Ashley is now playing the role of the coach, and Bessie Wilkes joins the company at Toronto next week, taking the part of the athletic girl.

POLICE STEP IN.

William A. Brady's announcement that he intended to give a performance of "Bought and Paid For" at the Playhouse New Year's Eve, which falls on Sunday, was brought to the attention of Police Commissioner Waldo. The commissioner has addressed a letter to Mr. Brady calling the manager's attention to the fact that the advertised performance on a Sunday was a violation of the law.

Manager Brady takes the stand that the house is his personal property and if he chooses to provide an entertainment for his friends, without selling tickets, he has a perfect right to do so. His idea is to dispose of the seats by subscription. Just how far Mr. Brady will go with his original scheme is known only to himself, and he won't tell.

FEMALE AUTHOR AND PRODUCER

Chicago, Dec. 13.

The Kent Company, producer of plays, has taken steps toward organizing a company to open Christmas Day in some Indiana town with a production of "For Valor," a new drama by Miss E. Walton, the Kent manageress. The cast calls for nine people.

ENGAGED FOR NEXT SEASON.

Zenaldo Williams (Mrs. George Thatcher) will replace Perry Haswell in the leading female role in "The Littlest Rebel" next season.

BRONX COMBINATION HOUSE.

Announcement is made of "another million dollar theatre for the Bronx." The latest seems a tangible enterprise of magnitude, in that papers have been signed for the leasing of a plot 100 x 200 on Southern boulevard just south of Westchester avenue by the American Real Estate Co., for Freidenrich-Gersten-Baer, owners of the Prospect theatre.

The property will be improved with a theatre building with a seating capacity of about 2,500, to be devoted to the playing of combinations at popular prices.

DEAD ONE RESURRECTED.

H. Kellett Chambers, a brother of Haddon Chambers and himself the author of "An American Widow" (produced by Henry B. Harris last winter with Grace Filkins in the stellar role) has been occupying the unique position the past few weeks of receiving a royalty on the play which netted him a loss.

When suggested to him that his piece be transformed into a musical show for Grace LaRue, he acquiesced, but as Mr. Harris still controlled the production rights, the author made an arrangement with the manager to permit him to place his work with Miss LaRue upon the payment to Harris of \$50 a week.

The Grace LaRue production, under the name of "Betsy," divides the royalty on the piece between the author, lyricist and composer. Business on the road was not very strong and the largest weekly royalty check coming to Chambers up to the time of its New York premiere was \$42.

NEW MANAGER AT AMERICAN.

Chicago, Dec. 13.

George Harrison has resigned as manager of the American Music Hall and will be succeeded to-morrow by George Jordan, former manager of William Morris' house at Cincinnati, and more recently advance agent for the Frazee & Lederer show, "The Master of the House" at the Cort.

CHICAGO'S BUSY XMAS EVE.

Chicago, Dec. 13.

Four attractions are underlined to open here Christmas Eve. They are Christie MacDonald in "The Spring Maid," Colonial; H. B. Warner in "Alias Jimmy Valentine," Grand Opera House; David Belasco's "The Woman," Olympic; "Ten Nights in a Barroom," Globe.

\$10,000 FOR ADAPTING.

The Shuberts and Rida Johnson Young are named as defendants in a \$10,000 suit begun by Edith Ellis-Furness which she claims is due her as compensation for her collaboration with Mrs. Young in adapting "The Lottery Man" for the American stage.

Mrs. Furness, best known as Edith Ellis, claims she made an agreement with Lee Shubert to collaborate on the piece, the compensation to be a stipulated amount each week plus a per cent. of the royalty. She avers the percentage was never fixed after the collaboration was done and inasmuch as she has been unable to obtain any of the percentage promised has instituted court action.

The O'Brien-Malevinsky law firm is representing the plaintiff, William Klein is looking after the Shuberts' interests, while Nathan Burkan is Mrs. Young's representative.

Miss Ellis also had a hand in the American adaptation of "Seven Sisters."

ACTORS' FUND SQUABBLE.

There will be an "opposition" ticket in the field at the next meeting of the Actors' Fund. The meeting Tuesday at the Lyceum theatre at which certain amendments to the by-laws were passed, has aroused the "insurgents." Speaking for a clique, one man said:

"In order to get control and force the incumbents out a year and a half ago, the present regime brought people to the meeting, accepted their money and allowed them to vote at once, deposing Harry Miner and others. At the last annual election they refused to permit the same procedure to be directed against the present administration and among other things, attempted to oust William A. Brady who is an honorary member of the Fund.

"They sought to cloud the issue by appointing a committee from representatives of other clubs to investigate the finances of the Fund, which is not the point in dispute at all. Brady and others thought that actors should be prominent on the board of directors. There is no reflection intended against the integrity of the present administration, simply a matter of giving stronger representation to actors and non-partisans."

DOESN'T LOSE THE WEEK.

Leffler & Bratton will close "Driftwood" for the week before Christmas.

The company will be busy that week, however, for arrangements have been made with the management of the Alhambra in Chicago for the cast of "Driftwood" to present "Lena Rivers" for that week only. The "Driftwood" company will start again Christmas week in Chicago.

ONE-NIGHTERS FIRST.

According to the present schedule in the Frazee & Lederer office, Victor Moore and company in "Shorty McCabe" will open their tour Christmas Day at Wilkesbarre, Pa.

The show will play several weeks of "one nighters" on its way to Chicago where it is underlined to follow the Julius Steger show at the Cort theatre.

POLI'S, NEW HAVEN, presented the "STARS OF ALL NATIONS" last week, with MARVELOUS GRIFITH as the headliner and America's entry.

EMPIRE CIRCUIT IS TO OPEN NEW HOUSES CHRISTMAS DAY

Western Wheel Plans to Start Newly Constructed Burlesque Theatres in Baltimore and Newark on Festive Holiday.

The Western Wheel officials have planned for two openings Christmas Day. The Empire, Baltimore, a new house, will have "The Follies of the Day" as its first attraction, and Miner's new Empire, Newark, will offer "Jardin de Paris Girls" as its opening show.

The Newark house fills in the open week caused by the Calumet, Chicago falling out of line, the shows going to Newark from Scranton, instead of coming into Miner's Eighth Avenue as heretofore. The Eighth Avenue stand follows Newark. The shows, after playing the Star, Chicago, go direct to the Star, Cleveland.

It is the talk now on the Empire Circuit that Providence will be back in the route next season, the Western Wheel having its attractions there two years ago at the Westminster theatre.

Ed. Dalley succeeds Frank Abbott as manager of Miner's "Americans" at Kansas City Dec. 18, the latter returning east to become house manager of the new Empire, Newark. Harry Amos will be treasurer.

PAT REILLY DIES.

Pat Reilly, late of Reilly and Woods, died Dec. 12 at the Malden Hospital, Malden, Mass., of Bright's Disease. He had been appearing for the past two seasons in vaudeville, accompanied by his wife, Flo Wells, in a sketch entitled "The Days of '61."

Pat Reilly was widely known. Some thirty years ago, the Wood family came from England which included Wood, his wife and two sisters. When John G. Hopkins made money with his Trans-Oceanics, he followed it up with the Reilly & Wood show, with Reilly and the Wood family featured.

Reilly was in burlesque organizations for years before going on the Western Wheel circuit, his last engagement being with Jim Fennessey's attraction styled "Pat Reilly's Own Show." He was with the Empire Circuit about four years, later playing vaudeville dates.

Reilly always played "rough Irish parts" and was a splendid cartoonist. He could sing and dance, the latter being an exceptional trait with him, for in his days he did an imitation of Pat Rooney that was considered the best of its kind done of the latter in years. He was also a reader of Shakespearian and biblical works, possessing a wonderfully retentive memory.

Some of the older heads on the Empire Circuit remember Reilly well. They say he made a lot of money as he always commanded a large salary for his services. Reilly was fifty-five years or older at the time of his demise. He had been married several times, his first wife being

Florence Miller, who was a dancing feature at Koster & Bial's 23d Street theatre years ago.

Reilly owned property at Atlantic City, where he spent much of his time when not on the road.

BURLESQUE IN YOUNGSTOWN.

Youngstown, O., Dec. 13.

Plans are ready and capital has been provided for a new theatre in this city, to be completed by next season. The site is on Walnut street, immediately back of the Federal Block and just off Federal street, the main thoroughfare.

T. K. Albaugh, lessee of the Grand Opera House, has promoted the deal.

The house is intended to hold burlesque shows, but of which "Wheel" or what description, has not been stated.

GAMBLER, ADDED ATTRACTION.

Counihan & Shannon signed a contract this week with Kid Canfield, the reformed gambler, to appear with their burlesque show as an "extra" for the remainder of the season.

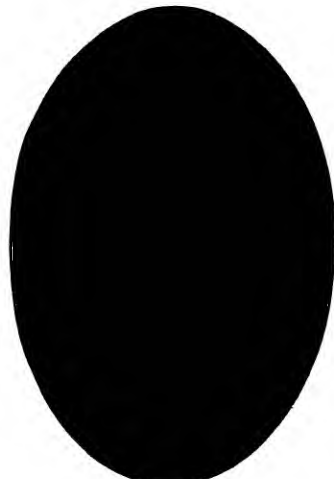
FROM SINGER TO SPIEGEL.

Florence Mills leaves "The Behman Show" to-morrow night to join Max Spiegl's "Winning Widows." Kitty Watson, of the Watson Sisters, will take Miss Mills' role with the former show.

SHOW LOSES FOUR INCHES.

Adolf Zink has closed with Miner's "Americans" and his part is being taken by Hans Reed, formerly with Joe Welch's act, the latter being four inches shorter than Zink.

Fern Melrose has replaced Anna Meek Bonner in "The Merry Maldens."



ALVIN KORNBLUM
Grandson of ANDY LEWIS.

RIVERSIDE, FINE NEW HOUSE.

The Riverside theatre, the newest of the William Fox chain of "pop" vaudeville houses, opened Saturday night.

It is situated just west of Broadway on 96th street.

The management claims the cost of the new house reaches \$500,000, and it looks every bit of it. It is one of the handsomest theatres in New York. The business at the opening was big and the first three days of this week continued to bring the neighbors in. The capacity of the house is around 1,800.

The Nemo, another Fox theatre, is at 110th street at Broadway, but is less than half the size of the new one. The intentions of the management for the future take in a plan to put a roof garden atop the Riverside, opening it next summer.

OPENING AT HAVERHILL.

Boston, Dec. 13.

A train load of Boston managers and agents went to Haverhill Monday to attend the opening of the Colonial theatre in that city. Louis B. Mayer was the host. The house was built at a cost of \$125,000 and has a seating capacity of 1,500. The opening was quite an event in Haverhill. Three shows with four acts and pictures is the policy.

The house is using a seven-piece orchestra. James A. Sayer is the resident manager. Frank McGrade, who spent twenty-five years as stage carpenter at the old Academy of Music in Haverhill, has cast his fortunes with the new playhouse.

FRISCO POP HOUSES.

San Francisco, Dec. 13.

The old Alcazar, now rechristened the Republic, will reopen Christmas Eve with seven acts and three pictures under the direction of Ackerman & Harris. Bills will be booked by the Western States Vaudeville Association.

The Valencia, under lease of Manager Fest, who controls the National, opens Jan. 13 with a picture policy and five-cent admission.

Manager Bauer, who recently took the Wigwam, has bought out the one-third interest of Ackerman & Harris in the house.

ANOTHER NEW ONE XMAS.

The new Wadsworth theatre at 181st street, Broadway and Wadsworth avenues, New York, will open its doors Christmas day. It is on a plot 100 x 75, cost \$110,000 to build and will seat 997.

THE JAS. DIAMONDS DIVORCED.

San Francisco, Dec. 13.

James Diamond and Phyllis Gordon (Mrs. Diamond) were divorced in this city Dec. 2. They had been separated one year.

Mr. Diamond was in town when the decree was granted. He is playing over the Orpheum Circuit, with Clara Nelson. Miss Gordon quite recently closed a stock season at Los Angeles.

INDEPENDENTS TALK BACK.

Benjamin S. Moss, of Moss & Brill (controlling the new 86th Street theatre and others building), and I. Fluegelman of the Cunningham & Fluegelman interests, have issued statements, growing out of the opposition now openly declared by the Loew Circuit. Mr. Fluegelman laid special stress on the fact his firm in all its theatres, is firmly fixed through having the full control of these houses. He stated that with every house, they have first mortgages covering the amount of the yearly rental. Up to now Mr. Fluegelman said the McKimley Square has not failed to show a profit during any week and there has been no trouble in securing vaudeville attractions.

Mr. Moss in speaking about his 86th Street house declared his shows have been all that could be desired in a popular priced vaudeville theatre. He spoke of Mr. Loew's intention of building a theatre nearby, and said he had an option on property close to 125th street and near Loew's 7th Avenue. In case of Loew building a house in the Yorkville district, he would surely build in Harlem, Mr. Moss added.

The Shea & Shay office, which books for the opposition managers (Moss and Fluegelman) is continuously at war with the Loew agency. The position of the United Booking Offices toward the Shea & Shay agency has not been officially stated, though acts have claimed they have been informed at the United, Shea & Shay have been declared "opposition."

Shea & Shay will lose the booking of a Brooklyn theatre after the holidays and will gain one over there. The Amphion, lately closed with stock will play vaudeville starting around New Year's. The Olympic will switch to the Prudential Vaudeville Exchange around this time. J. W. Rosenquest now running the 14th Street theatre with vaudeville, gave up his interests in the Olympic about six weeks ago. When Mr. Rosenquest controlled the two theatres the "split week" arrangement could be run smoothly, but the new manager, Herrman Wacke, did not agree on the salaries of the bills sent him, and the booking switch will soon occur.

HELD ACT'S TRUNKS.

"Those 8 Girls," a musical act booked to play the McKimley Square theatre, in the Bronx this week, had an offer from an opposition circuit which swerved them from their course. They declared that they could not play the week. The McKimley Square management held the trunks of the girls, and said that they would continue to hold them until the contracted time was played. The act engaged to play in Lowell, Mass., but upon learning the McKimley Square management would not release the baggage, decided to play the engagement in the Bronx.

The McKimley Square is booked by the Shea & Shay office and the Loew house is booked by the Loew Circuit.

TAKES TWO AMERICAN PLAYS FOR SHOWING ON CONTINENT

Hans Bartsch Gets Foreign Rights for Felix Bloch-Erben Co. to Produce "The Lottery Man" and "The Pink Lady" Abroad.

Hans Bartsch, the New York representative of the Felix Bloch-Erben company of playbrokers, which has its main office in Berlin, sailed on the Kaiser Wilhelm this week to attend to some important matters abroad and confer with the officials of his company regarding several deals which he has just consummated.

Bartsch took with him the Continental producing rights for both "The Lottery Man," through arrangement with Mrs. Rida Johnson Young, and "The Pink Lady," through an agreement with Klaw & Erlanger.

"The Lottery Man" will have its first production in Berlin, with other Continental showings to be made later. If the Felix-Bloch-Erben people are unable to produce it this season they will have it ready early next fall.

"The Pink Lady" will be produced in Paris, Berlin, Vienna and Hamburg in the houses controlled by the Felix Bloch-Erben company, the show to be presented in the various cities in the native tongue.

Bartsch will attend the opening of the Oscar Straus operetta, "Die Kleine Freundin," at the Neues theatre, Berlin, Christmas Eve. He will be gone about four weeks and expects to bring back several new plays for American managers.

Fred C. Whitney has acquired the American rights to the Oscar Straus piece and expects to produce it next season.

EASY TO PLACE.

David Belasco has reconsidered his acceptance of Augustin MacHugh's play "The Gladwin Collection."

The author has now placed it with Cohan & Harris.

\$25,000 JUDGMENT AFFIRMED.

Albany, Dec. 13.

The Court of Appeals yesterday affirmed the judgment of the lower courts in the action brought by Lee Shubert against Leopold Sondheim, executor of the estate of M. R. Bimberg, to recover \$25,000 and interest as damages for breach of contract. The total amount of the verdict is \$29,629, given by the Appellate Division.

The litigation arose over the Astor theatre, New York, built by Bimberg and leased to Wagenhals & Kemper. Shubert charged he had an agreement to secure the leasehold.

BARGAIN "ALLAH" TICKETS.

Newark, Dec. 13.

"The Garden of Allah" management has gone into the "Special Sale" column. The Hahne Co. department store here is advertising tickets for the "Garden of Allah" at the Century, New York, on sale at their store at "introductory prices."

Just what arrangement the department store people have with Liebler & Co., who manage the show, is not published in the advertisements. Nor is it known how many natives have been drawn over to New York through the bargain offer. The advertisement says nothing about transportation.

EDITH CRANE ILL.

Milwaukee, Dec. 13.

While her husband is in Baltimore preparing for a new theatrical venture, Mrs. Tyrone Power, known in stage circles as Edith Crane, is reported to be due at a Chicago hospital this week for the purpose of undergoing a serious operation. Mrs. Power was with her husband during the latter's engagement here in "Thais."

When the actress is able to re-enter stageland it is said that she and her husband are to tour together in repertoire.

"THE TRAIL" IN BOSTON.

Boston, Dec. 13.

"The Trail of the Lonesome Pine" will go into the Boston theatre, for an indefinite run starting Christmas Day.

MELODRAMA ON SONG.

Leffler & Bratton will produce a new melodrama in Louisville during New Year's week, called "With All Her Faults!"

Owen Davis wrote the play. It is said to have been taken from the ballad of that title many years ago.

MORE OUT FOR ENGAGEMENTS.

Two more companies have quit the road, with the people in New York looking for engagements.

George H. Brennan, who sent out a troupe in "The Traitor" at the beginning of the season, has disbanded the company.

Marie Doro, playing in "The Butterfly on the Wheel," has closed her company and is back in New York.

RESERVED FOR ELSIE FERGUSON.

Henry B. Harris has in reserve for Elsie Ferguson a new play by Preston Gibson, entitled "Lola Montez."

MASON LEAVING CHICAGO.

Chicago, Dec. 13.

John Mason, at the Lyric, will close his stay in "As A Man Thinks," Dec. 25.

The Shuberts announce "The Kiss Waltz" to follow, opening Christmas Eve.

TRYING OUT VAUDEVILLE.

The Lansford Opera House, Lansford, Pa., at present a legitimate house, will change to vaudeville next week, playing three shows daily booked by the Prudential Exchange.

ILLNESS MAKES A PRINCIPAL.

Cincinnati, Dec. 13.

The illness of Blossom Seeley which necessitated the comedienne's absence from the cast of "The Hen-Pecks" for two performances, last week, at Detroit, was a lucky turn for Adelaide Mason, one of the eight dancing girls with the show. Miss Seeley's understudy was called upon to fill the role for the two performances but when informed the playing did not include the singing of the big finale number, refused to go on. Lew Fields impressed Miss Mason into service, and the dancing girl acquitted herself so well she was immediately signed for a principal role in Mr. Fields' new show.

GAITES' JAP OPERA.

Jos. M. Gaites has in rehearsal a Japanese comic opera called "Kinfu," which will be produced shortly after the first of the year.

RESTING OVER XMAS.

Lina Abarbanell and the original "Madame Sherry" company are laying off just prior to Christmas, but reopen their season Dec. 26 for two weeks of "one nighters" in New England territory. The show then works its way to St. Louis.

"SOLDIERS" STILL OUT.

Notwithstanding reports to the contrary, F. C. Whitney still has his three "Chocolate Soldiers" companies running and each is making money. A few changes in one of the organizations and a ten days' layoff for the "No. 3" company resulted in rumors that Whitney was pulling all of them in from the road.

HAS CHICAGO DIVORCE.

Chicago, Dec. 13.

Dagmar M. Brady, a member of Dan Burk's "Dancing Girls" vaudeville act, was granted a divorce here Dec. 7 by Judge Brentano of the Superior Court, from James J. Brady a New York City stage manager. The decree is absolute. In the complaint was charged desertion and non-support.



LOUISE LOUIS

Who opened last week with the MARIE CAHILL SHOW update. "THE OPERA BALL" is being groomed for a New York showing this season.

BEAT UP THE COUNT.

Chicago, Dec. 13.

Count de Beaufort, well known here among the patrons of the "pop" vaudeville theatres, where he appeared as a headline attraction after his sensational tilt last year with his millionaire papa-in-law Michael Killgallen, and who has more recently been in the limelight as a special contributor to the news columns of a morning daily, is confined to his apartments at the Hotel Metropole in Michigan avenue as a result of a beating which he alleges was administered one day last week by a negro butler in the Killgallen home at 3230 Michigan avenue.

Enthused with true Christmas "spirit" that seems to have inspired an uncontrollable desire to see his wife, the Count concluded to chance a visit to the Killgallen domicile. He was met at the door by his unforgiving and irate father-in-law and the negro servant. The surgeon met him afterwards.

ORDINANCE FOR STANDEES.

The Board of Aldermen Tuesday passed Alderman Frank Dowling's ordinance altering section 762 of the Greater New York charter to the extent of permitting standing room in theatres under certain conditions.

The ordinance provides that "any number of persons or rows of persons" may be permitted to stand back of the orchestra chairs so long as a space of six feet be kept clear. There are also special provisions for standing room in such places at the Metropolitan where there is a walled off passageway behind the standing room. The vote on the new ordinance went through with 47 in favor and 11 against.

The bill is subject to veto by the mayor.

THE HENRI FRENCH'S REUNION.

Chicago, Dec. 13.

A reconciliation was effected between Henri French and his wife Helen Dec. 5. As a result of the reunion the couple are together this week in Salt Lake City with their children, where the husband is filling a week of his tour of the Orpheum Circuit.

The couple spent their second honeymoon at the Saratoga Hotel in this city last week and were apparently as happy and contented as any "newly weds" could possibly wish to be.

The husband was brought here from New York recently by the Chicago authorities to answer a charge of child desertion. The State of Illinois has expressed its satisfaction of the termination of the case by taking a nolle prosequi in the criminal proceedings, equivalent to a dismissal.

FIRE LOSS AT LUNA PARK.

Luna Park, Coney Island, was visited by a destructive fire last Monday afternoon. The police placed the damage done at \$50,000, which did not include the scenery which went up in smoke, valued at \$60,000. Thompson estimates his loss at \$150,000.

SHUBERT QUIETLY SAILING.

Lee Shubert expects to sail tomorrow (Saturday) for the other side, spending Christmas abroad, probably at London that day.

The chief object of the trip, it is said, is to look over material abroad, especially the holiday pantomimes at the English houses, and such new continental shows as may have been successful since the season opened.

A couple of weeks ago an operette was produced at Vienna which may interest the Shuberts, as a future Winter Garden show. The Winter Garden it is reported is the real cause of the departure. Future attractions for that house are imperative, both in the line of productions and acts. So far as the vaudeville at the Garden is concerned, the Shuberts have decided, according to the talk in their inner circles for some time, to play only foreign turns hereafter, "feature acts" if they may be obtained.

It is also understood Mr. Shubert will attempt to close the pending deal with "Sumurun" while abroad. There have been several hitches reported between the brothers and the owner of the production. Several stories are afloat regarding the negotiations to date.

ORPHEUM TAKES WALSH.

The Orpheum Circuit has routed Blanche Walsh and her company in the vaudeville sketch ("The Thunder Gods") by Arthur Hopkins, lately played at the Fifth Avenue, New York.

Miss Walsh will commence the tour in January.

TRYING TO BREAK IN.

An actor with a letter of introduction to someone in the United Booking Offices had the letter returned unopened to him, Monday, after sending it inside.

HORKHEIMER'S THIRD TRY.

H. M. Horkheimer had undying faith in "The Strugglers," notwithstanding two futile attempts to make it a go on the road. He is preparing to send out another company Christmas week.

Horkheimer believes the play will fool 'em yet.

GIVING DOG A CHANCE.

Chicago, Dec. 13.

"The Great Spot," a dog, claimed to write without the aid of any mechanical device, will be given a showing next week at the Academy here for the benefit of the managers who are skeptical as to the canine's abilities. The dog also offers a routine of mental telepathy.

The trainer, Louis Pruchniak, was formerly of Tops and Topsy.

Van Hoven has been routed over the Orpheum Circuit starting Jan. 1.

Fay Tunis has left "The Golden Crooks."

SURATT SHOW DOESN'T TAKE.

Chicago, Dec. 13.

Valeska Suratt opened Sunday night in "The Red Rose." As yet the anticipated furor over the production has failed to materialize.

The Princess theatre was the scene. Outside of a slight stir caused by the star's many and exquisitely beautiful gowns, and the general pretentiousness of the settings, the attraction is regarded as commonplace.

FOREIGN DISPUTE SETTLED.

(Special Cable to VARIETY.)

London, Dec. 13.

The dispute between the Variety Theatres Controlling Co. (Alfred Butt and Walter De Frece) and the Gibbons directorate, has been settled out of court.

The settlement means the arrangements entered into between Mr. Gibbons and Mr. Stoll can continue without interference.

PRODUCING TRAVESTY SKETCHES.

Travesty melodramatic sketches will be presented in vaudeville by Arthur Hopkins. The skits will be taken from those written by Everett Shinn for the Waverly Players, a collection of painters and writers around Washington Square, New York, who have been playing the output of Mr. Shinn's pen for their own and their friends' amusement, only.

The first piece Mr. Hopkins will prepare is called "Hazel Weston, Or More Sinned Against Than Usual." It is in four acts and three scenes, running about forty-five minutes.

"LITTLE WOMEN" ON THE STAGE.

Jessie Bonstelle will produce a dramatization of Louisa M. Alcott's "Little Women" after the holidays. Julia Varney is among those engaged for a principal role.

Rehearsals start Monday.

SAVING MONEY IN THE CHORUS.

It is understood that when "The Balkan Princess" ends this week's engagement at Toronto, it will be brought into New York and held within call until a new road trip is planned. As business has not been up to the mark and the Shuberts have not only cut salaries but made numerous changes, the report is that the company will not be sent out again this season.

Lillian Wiggins and Josie Intropdie were among the last principals to leave the show.

The Shuberts this week decided that another reduction of the chorus at the Winter Garden was a necessity. Following the dismissal of three men and a similar number of women last week, a further diminishment has been registered.

ALIMONY OF \$75 PER.

Chicago, Dec. 13.

Judge Scanlon of the local courts has signed a decree which provides for separate maintenance with \$75 a month alimony to Mrs. Florence Madden, wife of Martin B. Madden, better known as "Skinny" Madden.

The complaint charged infidelity and cruelty.

AS CHICAGO SEES BAD SEASON

Chicago, Dec. 13.

Looking backward over the half-contested theatrical race of 1911-12, the retrospective is everything but encouraging to the fellow who is closeted in the inner sanctum of his private offices and busy wrestling with the problem of developing his cherished producing plans for the future. With the amusement battlefield strewn with the corpses of a long line of failures, and confronted with a business condition that shows no perceptible sign of a material improvement, the situation is disheartening to a degree surpassing the scope of ordinary imagination.

The most optimistic must admit that the "bottom has dropped out of the theatrical bucket" within the last month and a half, but as yet there is the first expert opinion to offer a very complete and satisfactory analysis of the why. Last season, the year before, and so on back for the past decade, the sailing has not been smooth for the managerial bark, but at no time could former conditions be compared with the present appalling state of affairs.

True, the business conditions of the entire country are generally unsteady and depressed as a possible if not probable result of the Government's prosecution of the trusts, etc., but it is decidedly doubtful if the effect has been so keenly apparent anywhere as it has been felt in show circles.

Various reasons have been advanced for the sudden and alarming decline in box office patronage. With few exceptions the opinions lead to the one general conclusion of an overproduction of entertainment in proportion to the increase of amusement seekers.

At no time in the last decade has a season opened so auspiciously as did the one we are now passing through. Here seems to have been the fundamental root of much of the evil that subsequently developed with such disastrous effect. The word was passed along the line the season was unusually prosperous. September was scarcely in bloom before the offices of the routing agents were besieged with applications for "time" from the producing managers of the big \$1.50 attractions down to the smallest "piker" able to round up enough coin to organize a comedy, "mellar" or "turkey," as the case happened to be, for an invasion of the "tanks." The inevitable result was the accumulation of an overabundance of attractions, so mediocre in quality as to have comparatively little or no draught, and which, very soon produced the abnormal condition. After a few weeks of prosperity, the "slump" came. Since the first of November, the number of shows reported in the closing column are legion. The ultimate effect must

prove beneficial to the better class of shows able to weather the gale of adversity, and after the first of January, the picking should be much better all around.

But the closing movement has not been confined to the little fellows by any means, as the records show a startling number of the big "tricks" in storage.

The opinion has been ventured the failure of so many big shows this season has been caused by a prohibitory number of first class theatres in the cities of the first and second class. To this may be safely added the conspicuous prevalence of commonplace plays and unwisely casted companies, but probably the former more particularly.

There have been several instances here in Chicago where a well selected company has been delegated to make a success of a play in which the only points of real merit were the ability and fame of the entertainers, and the scenery, costumes and "props." With a book and score, shallow and inconsequential, if not absolutely meaningless, a hit is little short of an impossibility. Yet it is in such ventures as these the producer, noted for shrewdness and astuteness, sees fit to invest thousands of dollars.

The really good show that represents the efforts of playwrighting genius, continues to get the money, however, as has been evidenced in Chicago by the successful runs of "The Littlest Rebel," and "Gypsy Love" at the Chicago Opera House; "Loulou," "Louisa Lou" at the La Salle, and other attractions like James K. Hackett in "A Grain of Dust," Henry W. Savage's "Excuse Me," and even such old time plays as "In Old Kentucky" and "Way Down East," which have tested the capacity of McVicker's this year.

Mrs. Fiske, at the Grand, the pretentious production of "Thais" at Powers' and more than one seemingly bright musical-comedy, with a favorite and well known star at the head of the cast, have fallen down with a significant thud that resounded all over stageland.

Getting down to cases, the present condition of the show business is probably due more than anything else to a nauseating excess of plays that do not please public fancy, and the overproduction of playhouses throughout the length and breadth of the land, to which, of course, must be added a conspicuous tendency on the part of the theatre going public to wait for the show that suits, and an apparent tightening up of the usual sources of the country's money supply.

Everywhere theatres are being built, and have been for several years, proportionately faster than the natural demand. There again is produced another condition that can easily be construed as a contributing cause for not a few of our present day failures.

The problem of "What Ails the Show Business?" can be pretty correctly answered by "Overproduction." Too many new theatres in proportion to the increase of theatre goers, and entirely too many inferior shows.

Final Announcement

**Sixth
Anniversary Number**

OF

VARIETY

OUT NEXT WEEK

Mail copy immediately

If more than 24 hours from New York
wire collect

All Copy Must be in Monday

London, Dec. 5.

Sarahy Djeli, whose Mazeppa-like act did not quite pan out so successfully as the promoters had hoped, will be at the London Hippodrome for one month only this time. On the occasion of her last visit she proved a big attraction in the "Salome" dance, but it would seem that the demand for her has lapsed since then. The real draw in the last month has been Irene Vanbrugh and Edmund Gwenn in the "Twelve Pound Look." Business at the Hippodrome continues good.

Napierkowska, still greatly agitated in her attempts to locate the exasperating bee, will remain in the Palace program until after Christmas, when the bill will be strengthened by the appearance of Vesta Tilley, and Arthur Boucher and Violet Vanbrugh in a new sketch.

From the first moment they stepped on these shores, The Gleasons and Houlihan established themselves firmly. A probationary period of some two months in the Provinces gave them a chance of sizing up the country. In London they have done extremely well at the Oxford, and all the outside halls. They are likely to remain over here for a long time.

W. Scott Adacker, who is setting up as an agent for himself in the New Year, tells me he will make a trip to New York shortly. All acts he booked on his last trip have been successful on this side.

It is stated that Leoncavallo has arranged to collaborate with Edward Morton in a new light opera. Edward Morton wrote "San Toy" and several other successful English musical comedies. The project apparently is to produce something which will have a popular appeal, and be a set-off against the present craze for Viennese light opera.

George Edwardes, who was given a great complimentary dinner to celebrate his 25th year as manager, has secured an option on "Eva" the new Lehar opera. It may be done in succession to the "Count of Luxembourg" at Daly's.

Lhinga Singh is the name of a Hindoo magician, just arrived in London. Singh has an elaborate act in which he uses half a dozen huge snakes, a Nautch girl dancer, a number of fire tricks, and several illusions. His big advertising feat is the drawing of a carriage with his eyes. At the London Coliseum he has been performing this successfully. He allows two or three people to ride in the carriage, attaches two fine strings to his eyelids, and draws the carriage across the stage. His illusions are extremely well done, and the showy character of his work ought to develop him into a standard attraction.

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.

(BAYARD)

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

Quite a storm has been raised over the appointment of Charles H. E. Brookfield as joint-examiner of Plays (or Censor) with G. A. Redford. The subject is to be mentioned in Parliament, and an attempt made to prevent the Government confirming the appointment. Charles E. Brookfield is an author, and was for many years a prominent London actor. The more prominent playwrights look upon the appointment as a personal affront, and protests are coming in from many quarters. George Bernard Shaw sent a message to an interviewer to say that on hearing the news he had fainted. The latest contributor to the protest is William Archer, the eminent critic. He says: "That the adaptor of 'Dear Old Charlie' that glorification of cynical adultery, should be selected as the guardian of public morals, is a stroke of exquisite humor quite the most delicious in the history of an office always prolific of absurdities." On the other hand Brookfield has many friends, and the appointment is likely to be confirmed. The best solution of the business would be the abolition of the office, which is a relic of obsolete custom.

Tom Jones, the only real Welsh comedian on the British stage, tells me that he has had an offer from America, but that he has not decided.

"La Vierge Folle," which was banned by the Censor and could not be produced last Monday at the Coronet theatre, is to be performed as originally framed, the ban having meantime been raised, and permission given to play it. It is in the hands of a French company, headed by Louis Tunc, of the Grand Guignol, Paris.

Lady Bancroft, the wife of the first actor-knight, who in her earlier years was known as Marie Wilton, is to publish her first novel, early in the new year. It is a love story called "The Shadow of Noeme." In her day she was the finest comedy actress in London.

A sentence of four years' penal servitude has just been handed out to a bogus theatrical manager named Stanley Gordon. He had defrauded a number of women, and engaged artists to perform at a theatre he had hired at Ramsgate. He left the company stranded.

After a seven months' run, the even tenor of the way of "Kismet" has been disturbed. The authorities have discovered that a young girl in the play is clothed in pink fleshings and that she strips off her draperies and plunges into the pool. They have instructed Oscar Asche that the scene must be modified, and the girl must

wear more clothing. The play has been seen by nearly every playgoer in London. This is the first murmur of dissent.

The independent reports which have reached here concerning Franz Lehar's new opera "Eva," produced at Vienna, are very eulogistic. The story chiefly concerns the adventures of a factory girl, the daughter of a Parisian cocotte. The first act takes place in the factory, and is somewhat tragic. The two following acts are cheerful and bright. Eva marries the factory proprietor, and her best friend weds his friend. There are three waltzes and a specialty dance called "The Parisian Trotteur." The big number "Madel du susses Aschenbroedel" ("Girlie, you Sweet Cinderella"), is considered equal to anything Lehar has written. There were nearly fifty foreign theatre managers and directors at the premiere.

Following the Schwartz Brothers, and "Early Morning Reflections" at opposition West End music halls, we are promised further contention by the fact that The Millman Trio and Bird Millman and Co. will be at opposition halls at the same time.

"Brinsworth" is the name of the haven for incapacitated vaudeville artists, opened last week at Twickenham, near London. It is a fine old country mansion standing in five acres of ground, and cost \$15,000. The idea belongs to Joe Elvin, who over two years ago started the scheme. He got the house and ground very cheap, and started the fund amongst music hall artists, heading the list with \$500 himself. "Brinsworth" will accommodate both sexes. Eugene Stratton has been instrumental in raising \$3,000.

The Suffragettes have had a play written around their cause. It is called "Outlawed," and it was put on at the Court Theatre for three matinees this week. If anything was ever promoted more calculated to make their cause a laughing stock, I have not come across it.

Helen Trix has just completed a three years' tour with Moss' Empires. She is now an established favorite on this side, and regularly tops and bottoms the bills.

Blake and Amber sailed Nov. 30 for the States after an absence of six years from home. In the meantime they have been round the world. Winfield Blake probably knows more of the inside tribulations of English vaudeville than any student who ever made a study of it. One of these days he is going to put this knowledge to great use.

Phil and Nettie Peters, who have just returned to England are booked practically solid for three years on this side. They sail for South Africa on their 3rd trip Aug. 10, 1912, where they will play for the Hymans.

Sir Edward Moss's application for a full license for the London Hippodrome, has once more failed. This time he lost by three votes. With the license he would have been able to put on stage plays without fear of prosecution. As it is he must remain at the mercy of any common informer who cares to lay a charge against him of producing stage plays without a license.

There are fashions in music hall entertainment as in most other things. The tendency at the moment seems to be in the direction of famous conductors. Following Leoncavallo at the Hippodrome, it is thought possible to get Mascagni and Puccini. Puccini has definitely refused but Mascagni may be persuaded. Meantime Leo Fall, the composer of "The Dollar Princess" and "The Girl in the Train," is to open at the London Hippodrome, Dec. 18, conducting a condensed Viennese operette. It is a burlesque of the Viennese Waltz craze. For the chief part Clara Evelyn who has been playing the chief role in "The Girl in the Train" has been secured. Mr. Stoll announces for next year, he has obtained Oscar Strauss, Paul Linke, and Leo Fall.

At a London County Council discussion on morals on the stage, one member expressed his regret the committee had not seen its way clear to give a strong lead and warning to certain of the music halls, whose entertainment had come into public discussion in the last few months. He quoted the comments of Oscar Asche, who said that "ladies of the La Milo class could stand for months in the fiercest glare of the music hall stage without being interfered with." He thought something drastic ought to be done. Walter Reynolds, an actor, now a member of the L. C. C., wanted to know where the Council was going to draw the line in this matter. If they intended to abolish the exhibition of the human form divine, they would have to stop all exhibitions of dancing, all acrobats, representations of savages, and everything Oriental. They would have to go further and abolish racing, and even Scotch kilts. They might also have to deal with some ladies who went to theatres as auditors.

There has been quite an epidemic of rowdiness in Suburban and Provincial halls latterly. Many artists of repute, and particularly those of refinement, have been getting what is called in the technical language of the galleryite "The Bird." One of these cases came before the court last week of a young stockbroker's clerk who was charged with smashing a glass panel in a door of the Hammersmith Palace of Varieties. The evidence was the bolsterous young man, sitting in the pit, kept interrupting a female artist who was singing. He was repeatedly told to keep

quiet. Finally requested to leave, he banged the doors so hard against the wall the panel smashed. The magistrate read the exuberant fellow a little lecture saying: "It is true that you sought to embarrass a performer on the stage. I beg of you to reflect how very mean and cruel a thing it is to act in this way. If a member of the audience does not like a performance, he should go out, not remain and embarrass the performer who is very likely doing his or her best to earn what is sometimes a very small wage."

Louis Calvert is to appear with Grace Noble in a new playlet founded on a scene from "David Copperfield." Mr. Calvert will play William Micawber, and the production will take place at the Empire theatre, Leicester Square, in the near future.

Campbell and Brady have left for Buenos Aires, where they will be engaged for several months.

No English agent has reached a position of eminence in shorter time than Harry Burns, of London. For some years he has been a power in the north. Recently, however, he established himself in the metropolis, and at once made a position of great stability. Latterly he has been handling American acts to some purpose. He is a young man of great shrewdness of character, and has by his straight dealing become one of the best accredited men in vaudeville agency. His chief assistant is Alfred Zeitlin, brother of Leon Zeitlin, booking manager of the Syndicate Halls, including the Tivoli, Oxford, Pavilion, Canterbury and Metropolitan.

In the near future there will be a revival of "L'Enfant Prodigue" in London. The cast including a well-known Parisian mime has been decided upon, and a condensed version of this phenomenally successful pantomime, will be given with the original music, in one of the West End halls.

Winston Churchill, the new First Lord of the Admiralty, occupied a stall at the Palace theatre, Shaftesbury Avenue, the other evening, and was much tickled by the references made to his appointment by Barclay Gammon, the entertainer at the piano. The allusions came in the course of a parody of the "King Navee" from "H. M. S. Pinafore."

Whilst connected with The Performer, C. C. Bartram was chiefly instrumental in founding the Co-operative Varieties, Ltd., a co-operative or co-partnership scheme in which some four provincial music halls are included. This scheme provides that everybody connected with it shall profit by the results, in proportion to their responsibilities. Thus in the course of a very successful week the artistes may get more than their average salary, or when the business is bad, less. During the summer the V. A. F. passed a resolution to the effect "that in the interest of both parties it is deemed

advisable that all the official connection between the V. A. F. and the Co-operative Varieties, Ltd., should be, and is hereby terminated." The name of the promoting company has now been changed to the Co-operative General Varieties Ltd. It is said to be panning out very successfully.

The ballad "All That I Ask is Love" is the great craze of the season over here, and threatens to become even more popular than "The Garden of Roses" and "Somewhere."

Mrs. Langtry has been booked by Paul Murray to appear at the Brighton Hippodrome in a sketch called "Condensed Conversations." It was known as "The Right Sort" when it was put on at the London Hippodrome, and is a condensed adaptation from Sydney Grundy's "The Degenerates."

ENGLISHMAN IN LINE.

Philadelphia, Dec. 13.

Herbert Cyril, the English monologist, who has been taking up boxing, and was a contestant in the amateur "White Hope" tourney in this city last September, expects to return to this city after the first of the year to go into training for a chance at the heavyweights.

Cyril is now playing dates in the west and last week in Cleveland he made such a good impression that Jimmy Dunn, the fight promoter and the Olympic A. C. in Youngstown, have made a big offer for Cyril to meet Carl Morris at that club after his fight with Al. Williams in Cleveland. Cyril is said to have improved considerably since he appeared in this city.

REAL "TOMMY" DANCERS.

Chicago, Dec. 13.

Joe Sullivan, the New York agent arrived here from San Francisco early this week in company with Jim Buckley, and Tommy Murphy, the Harlem pugilist.

Sullivan went to the coast town with the Murphy faction and advised the pug from his corner during the fistic encounter with Packey McFarland.

While in San Francisco Sullivan dashed around the Barbary Coast and took in the sights, finally anchoring at the Portola Louvre where he witnessed the real "Texas Tommy" dance as given by Weber and Johnson. Mr. Sullivan signed up the couple to travel east, and will plant them in New York at an early date.

CLEANED UP THE TOWN.

Denver, Dec. 13.

"Paradise of Mahomet," with Grace Van Studdiford as the star, had a fair opening at the Broadway, but the show failed to make the impression desired. The star's work was pleasing.

"In Old Kentucky," despite its longevity, packed 'em in at the Tabor Grand.

From the crowds that flocked to see Anna Held last week, that star evidently took away all the town's money.

PARIS

BY EDWARD G. KENDREW

Paris, Dec. 5.

"La Lepreuse," the new lyrical work by Henry Bataille and Sylvio Lazzari, will be produced at the Opera Comique towards the end of this month. Rehearsals have commenced. Mmes. Marguerite Carre (wife of the director of the Opera Comique) and Delna, Messrs. Jean Perier and Beyle, are listed for the principal roles.

Mme. Otero is booked for the Etoile Palace, opening Jan. 12 in a pantomime "L'Aragonaise." This is her first appearance there. A sketch entitled "Noel de Gavroche," in which some variety numbers will be introduced, will be mounted Dec. 15, at the same place. A season of operette will commence April 5.

A report was circulated that the Theatre Sarah Bernhardt had been burnt down Nov. 24. There was a slight panic in the house caused by a child screaming when a candle fell off a table in the banquet scene of "Lucece Borgia." That was all. The play continued.

Last week no less than five revues were produced in Paris, with others announced all over the city. There seems to be a lack of good wholesome plays and the theatres have recourse to shows we have been in the habit of seeing only at music halls. That produced at the Bouffes Parisiens is not bad, but when we consider it has taken half a dozen men among which figure some of those "la ville lumiere" considers its foremost playwrights, it would indicate the present generation of "legitimate" authors will not go down to posterity as examples of fertile brains and original thinkers.

Cora Lapercerie announced the "Revue des X" by a lot of trashy communiques such as constitute the theatrical news column of the Parisian press, and tried to excite public curiosity by making a mystery of the authors' identity. They are perfectly well known to any taking the trouble to inquire. The production has nothing particular to put on record, but in parts shows signs of spite, which has been ignored by the victims of certain authors' intended sarcasm.

To a certain degree the same remarks apply to the Revue at the Ambigu, the home of melodrama. This house, for some unexplained reason, has also mounted a similar show, by three Montmartre chansonniers, and ably played by a troupe of cafe concert artistes. There must be certainly a crisis in theatrical circles, when we witness such changes. Is the public bored with the psychological efforts of modern playwrights, the inveterate unfaithful wife, a calumny on the French people and women in particular? That is the problem the managers are now endeavoring to

solve, and failing more diverting pieces, which are rare in our days, they have fallen back on the music hall for inspiration. Even the music is not original, consisting of all the successes of the year. In this connection it is interesting to note that the "small society" of authors and composers has notified its "big" colleague that Leo Fall and Oscar Strauss have decided to prohibit the use of their compositions in revues at legitimate theatres, particularly the Bouffes, Ambigu and Rejane, controlled by the latter society.

The Theatre Rejane, with the manageress herself in the cast, will give shortly the revue so long awaited. Thus we shall have three well known dramatic houses in Paris, in which an orchestra has not been a feature for many years, playing a sort of mixed up musical comedy with plenty of rhyme but little reason. This sort of program is well adapted to the fashionable Parisian music hall, such as the Folies Bergere and the Olympia, which the foreign element (the best paying patrons of the French theatres) frequent, and we expect such spectacular shows the thread of which can be taken up or dropped at any moment, at such resorts. I will not say they are out of place at the Bouffes, or any other theatres, but this present vogue for revues at "legitimate" houses would indicate that managers are embarrassed in their choice of suitable plays which will prove a financial success.

Korneau, the whistler, is appearing in the revue at the Ambigu, which also contains Fernand Frey in an imitation of Fragon, Georgette Delmores, Yvonne Yma and Rivers.

Mlle. Spinelli, who in private life is Elise Fournier, and a star of the Boite a Fursy, had signed a contract with the Moulin Rouge for a revue, at the salary of \$100 per month and a forfeiture of \$1,950 for non-fulfillment. She failed to appear, and the manager sued for this latter amount. The Paris courts however has nonsuited him, declaring that the indemnity fixed by the contract was exaggerated, being more than a year's salary whereas there was no question of a year's engagement but merely the run of a piece. The average duration of production at the Moulin Rouge is two months.

The Opera season at Nice commenced Nov. 30 with "Manon," sung by Berthe Cesar. The Casino theatre has likewise opened, giving "Therese" by Massenet. The unfortunate Eldorado at Nice will probably not reopen until the end of December. Litigation over the fatal accidents during the building of a gambling annex at this music hall is still unsettled.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Edmund Breece and Co., Colonial.

Annie Purcell, Colonial.

"Ideal," Fifth Avenue.

Adelaide Norwood, Fifth Avenue.

Charles Kellogg, Fifth Avenue.

McConnell and Simpson, (New Act),
Fifth Avenue.

John Henshaw and Carrie Avery,
Fifth Avenue.

Haydn, Borden and Haydn, Fifth
Avenue.

McCormick and Wallace, Fifth Avenue

Edwin George, Fifth Avenue.

Bisset and Bisset, Fifth Avenue.

Bad Snyder, Hammerstein's.

Harry Tate's Players.

"Flying" (Comedy).

10 Mins.; Full Stage.

Columbia (Dec. 10).

"Flying" was produced in London by Harry Tate a year ago last summer. The piece was generally voted a success over there, its only fault lying in a weak finish. "Flying" as presented at the Columbia by a company of Harry Tate's Players is quite another matter. Someone evidently thought that the piece needed revision for this country. It was a big mistake. The Columbia version can be labeled little more than silly. Of course, the London production had Harry Tate, but that cannot be used against the act over here, for Mr. Tate could not save this one. Whoever plays the lead here is alright. He gets as much out of it as anyone could. The piece is a burlesque on aviation. It has been hurt at the opening here through the change of set. The English act with the gang around the hangar, trying to get a peek at the machine was far better than the present opening. Some of the lines have been changed. Those that were funny in the English piece are quite as funny over here. There was some bully good dialog in the English version. The company contains several who were in the original cast. The secretary, known from "Motoring," was recognized. The boy was funny at the Oxford with Harry Tate when the piece opened but in order perhaps not to allow the people to forget "Motoring," the same someone switched things about so he played two roles, with the result he got nothing from either. The aeronaut's two assistants seem to be from the original company as well. The piece at present, is a disjointed, rickety affair. The sooner it is switched back to follow the original English version, the more quickly it will be seen in the regular houses. "Flying" was a funny act as played by Harry Tate in England. If played the same way over here by the present company it will be just as funny. *Desk.*

John T. Murray.

Songs.

11 Mins.; One.

Columbia (Dec. 10).

John T. Murray might be English. He sings English songs. But he may be an American affecting an English style. Anyway, he will have to find some different material to be considered for big time honors. Murray is tall and angular. In a lavender English walking suit with skin tight trousers his appearance was enough to carry him through his first number "All Get Out of the Park" (an English song, done over here before). The number interested if nothing more, for Murray kept up a lightning pace back and forward across the stage. The other numbers suffered through being worked in the same manner. As Murray's appearance outlived its comical side, they passed without getting much. Murray appears to be more of a production comedian than a single entertainer. He has a good appearance, even in grotesque attire, a good voice, personality, and can dance. A musical comedy looking for a Vernon Castle style of comedian could do no better than John T. Murray, if that is his name. (Those card boards are uncertain at times.) *Desk.*

Bell Boy Trio.

Songs.

14 Mins.; One.

Columbia (Dec. 10).

The Bell Boy Trio is a singing comedy act that has been playing about for sometime although the boys have not been seen in New York. The trio live up to the billing by wearing exaggerated bellboy uniforms. In singing, they are there. The voices are good, blend well and they have shown rare judgment in the selection of numbers. Evidently the Bellboys have no grand operative aspirations. They stick to popular, raggy melodies, which they know how to sing. The comedy is just a trifle weak. What the boys need is material. There are two regular comedians, and the straight is also good. Bringing the comedy on a par with the singing, the boys will have an act for the biggest of programs. Just now it can easily hold the "No. 2" position in any of the New York houses. *Desk.*

Charley Doolin and Jimmy McCool.

"After The Game" (Comedy).

22 Mins.; One.

Fifth Avenue.

Charley Doolin is every inch a ball player as his record behind the bat for the Philadelphia Nationals will plainly show. As a footlight entertainer he comes up to full measure also. This auburn-haired athlete has hooked up with Jimmy McCool, an Irish character comedian, who for seasons has been a favorite with Dumont's Minstrels in Phillytown. The frameup is all to the lilies. Charley Doolin can sing, and as McCool has a rich, sweet voice, the result is gratifying. At the Fifth Avenue they were switched from "No. 6" to the spot before the closing act and proved strong enough to hold down the position. The act wins on its merits. *Mark.*

Rube Marquard and Annie Kent.

Comedy Skit.

14 Mins.; Full Stage.

Hammerstein's.

Baseball players are no longer stellar attractions in New York vaudeville. The first to reach here used up all the cream. A number of people walked out of Hammerstein's Monday night before Marquard made his appearance at 10:28. Pretty late, of course, but still, as a performer the Giants' \$11,000 pitcher is to be taken seriously. Annie Kent did what was practically a singing single and dancing specialty. For a finish they do a few steps together—or rather Rube took one step to each three of Miss Kent's. *Jolo.*

Carlin and Penn.

German Comedians.

17 Mins.; One, Two (Special Drop);
One.

Bronx.

There are enough features in this act to make it as big a success when on "No. 2" as it was at the Bronx Monday evening. The only portion not bringing results was during some of the talk. This could be remedied by making the "straight" man work altogether in a clean makeup, for his German accent falls down in spots. The parodies are very new or at least sound so. The voices as well fit each other pleasingly. The act opens in "one." After a song and a dandy eccentric dance, the big part of the act is in front of a drop representing a law office in "two." It is here the big fellow could strengthen the dialog by becoming "straight" altogether. The turn is closed in "one" after a couple of parodies and the singing of a popular song "We Are All Bound to Fall." That number is a little dandy, in melody and lyrics. It makes a fine finish for a good German talking and singing act. *Jess.*

Charles Klass.

Accordeon Player.

9 Mins.; One.

Hammerstein's.

Mr. Klass doesn't. He essays a turn along the lines of others who have preceded him for the past two seasons. The principal reason is he lacks magnetism. He simply plays—probably well enough in its way, but just playing any instrument in vaudeville doesn't count for much. *Jolo.*

Cooper and Ricardo.

Songs.

14 Mins.; One.

National.

With a little better arrangement, this girl and man could be quite successful throughout instead of depending on a finishing song as they are doing now. There is a ballad sung by the fellow that seems much out of place, though it may be there to allow the girl to make a change for the last number. A lively song could be used to better advantage. The closing number which, by both in Italian dress, shows up well. One more as good would place this act in the running at all times. *Jess.*

Leitzel Sisters.

Aerial.

9 Mins.; Full Stage.

Columbia (Dec. 10).

The Leitzel Sisters closed the show at the Columbia last Sunday, with a flying trapeze and ring act that attracted some little attention. The two girls work separately, one on the flying trapeze; the other on the rings. The smaller sister is the act. The girl has many things in her favor. The most important is a fetching style of working that means more than all the complicated tricks that could be devised. Also, she turns off several tricks on the rings few male exponents in the line have shown. As a finish, she does a one hand circle on a loose rope, turning over and over. It is a good trick, very showy and a capital finish for the act. The heavier of the sisters fills in the time between the smaller girl's tricks with familiar work on the trapeze. The Leitzel Sisters can easily hold down the opening position on the big bills. In many houses would have no trouble in closing. They are of the original Leamy Sisters turn. *Desk.*

Carl Stowe.

Monolog.

14 Mins.; One.

Grand Opera House (Dec. 10).

Stowe is a light-complexioned chap with rather an agreeable personality. He gets started rather slowly but later causes genuine laughter with his stories. Stowe's voice has a pulpity sound but it gets over with a good pun accompanying it. A portion of his patter is old. The greater part, however, is deviated from the usual routine of monologists heard around here. Stowe was in a hard spot at the Grand, but registered a solid hit. His line of material is worth hearing. *Mark.*

Mlle. Marguerite and Her Horse.

15 Mins.; Full Stage (Special Set).

National.

In all respects this offering classes as nice looking. Mlle. Marguerite makes a pretty picture on a big white horse, which looks like a charger that has been read of in stories of the ancient knights. A pony about the size of a St. Bernard dog creates some interest. The turn is one to be looked at and in its present shape can open or close on any big time bill. *Jess.*

The Daleys.

Song and Dance.

9 Mins.; One.

Columbia (Dec. 10).

Two-man dancing arrangement. If their regular billing is The Daleys they should change it. There is a skating act which has become well known under the same name. The boys vary just a trifle from other similar dancing turns. They feature a loose dance, rather well done. The boys will have to spend some time gaining experience in the smaller houses before they can hope for the big time. *Desk.*

(Continued on page 21.)

STOCK

"SPENDTHRIFT" OUT OF STOCK.

With the resumption of the road tour of "Spendthrift" Monday at Poughkeepsie, the piece, recently released for stock upon Frederic Thompson calling his company in from the road, is again under restriction and will be until Klaw & Erlanger end the new tour.

COURT CASES MAY COME.

From the tone of everyone concerned with the recent closing of the Louis Leon Hall company several court cases will develop within the next few days.

Many stories, pro and con, are being breezed up and down the Rialto anent the sudden windup of the Hall season.

MAKING CHANGES ONLY.

Elmira, N. Y., Dec. 13.

Despite a recent announcement the stock company here would close, the Stanford-Weston Players will continue the season, making several changes in the personnel of the organization.

BELIEVE IN STOCK.

Wilmington, Del., Dec. 13.

Though the Edwards stock company "dived" with more than a \$2,000 loss, stock will be resumed at the Avenue, Christmas Day, by a company organized by Charles Miller, former leading man of the defunct Edwards outfit.

Local people have taken control of the house and expect to return it a winner.

PREPARING FOR OPENING.

Elizabeth, N. J., Dec. 13.

Everything is in readiness for the opening of the Proctor stock company here Christmas week.

The leads will be Edna Archer Crawford and James Cunningham. Others engaged are Thomas Williams, Josie Hayward and Lillian Kingsbury.

QUICK ENGAGEMENT.

Boston, Dec. 13.

Charles M. Crymble, a member of a stock company playing in Brockton, is engaged to marry Ruth Snell, the daughter of a wealthy retired shoe manufacturer. The couple met for the first time two weeks ago, when the young woman saw her future husband in the role of "Strongheart."

ENDS DIDN'T MEET.

Lawrence, Mass., Dec. 13.

The stock company, playing the Opera House, managed by Monte Thompson, was unable to make both ends meet and the organization closed last week.

AFTER PATERSON ONCE MORE.

Paterson, N. J., Dec. 13.

A new stock company is to be installed here at the Empire theatre,

the house management recruiting a company in New York this week. The opening is set for Christmas Day.

COMPANY FOR PATTERSON PLAY.

Chicago, Dec. 13.

Klimt & Gazzolo have organized a company to play Joseph Medill Paterson's "Little Brother of the Rich" over the Stair & Havlin circuit. The show opens Dec. 17 in St. Paul, Minn.

OBITUARY

The mother of Johnny Dove died in New York Dec. 2.

Gertrude Graham, a well known dramatic woman, at one time associated with the John Griffith and other companies, died Dec. 10, in New York, after a short illness, of pleuro-pneumonia. An eleven-year-old daughter, in a convent in Brussels, survives.

Boston, Dec. 13.

Mrs. Harry J. McGlenen (May Alice Vars) known for many years as a light opera soprano, died last week at her apartments, on Beacon street. She was a member of the old Boston Opera Company and was a graduate of the New England Conservatory. Following her marriage to Henry A. McGlenen, many years ago, she retired to private life.

The mother of the Hess Sisters died in New York City Tuesday.

Thomas M. Smith, an old time bill poster and a member of the Stage Employees' Union, No. 1, New York, died Dec. 9, at his home, 769 Clinton avenue (Bronx), leaving a widow and five children in rather destitute circumstances. Smith's illness was of short duration.

John S. Wagenhals, a brother of Lincoln Wagenhals of Wagenhals & Kemper, died suddenly Dec. 9, at his home in Baltimore. He was a prominent real estate dealer. A widow and one son survive. Interment in Woodlawn Cemetery, Columbus, O.

Oscar Seagle, the baritone, is expected to reach New York Monday. His first New York concert will be in Carnegie Hall.

Gardner Lamson, basso-baritone, who has been singing for the past ten years in opera in Germany, has been engaged for a series of concerts in New York.

Plans are already under way for an elaborate program at the Cincinnati Festival to be held during the week beginning May 7 next. The Theodore Thomas Orchestra has been engaged for the entire festival. The soloists will be Johanna Gadski and Corinne Rider-Kelsey, sopranos; Mme. Schumann Heink and Christine Miller, contraltos; Alessandro Bonci, Riccardo Martin, Ellison Van Hoose and Clarence Whitehill.

London critics have begun to laud Orville Harrold, the young American tenor at Oscar Hammerstein's Opera there as the peer of Caruso. The work of Henry Weidon, the American basso, and Felice Lyn, the American colatura soprano, is also being highly praised. The singing of these three Americans is the talk of the musical world.

Albert Spalding has fully recovered from a severe illness and was able to resume his concert work last week.

LYCEUM AND CONCERT

SINGERS DIVORCE HELD UP.

Chicago, Dec. 13.

Judge Adelor J. Petit in the Circuit Court Wednesday of last week held up the decree for a divorce that seemed on the verge of being granted to Mrs. Genevieve Clark Wilson, known throughout the west as a soprano of considerable ability, from Harry S. Wilson, a former insurance company official of Toronto, Canada.

The defendant had already agreed to \$125 a month alimony, but it appears that the court, for some reason or other, suspected collusion, and is holding back the divorce until he is presented with stronger and more convincing evidence.

BAND DISBANDS.

Sarigono's Italian band is no more. After its engagement in Milwaukee where it was "opposition" to Creator's Band at Schlitz Palm Garden there, it dissolved and most of its members joined Creator, who now has more than forty men under his baton.

NEWARK'S DOCTOR-COMPOSER.

Dr. Edward Schaff, of Newark, N. J., has written the book and score of "La Grande Breteche," an adaptation of Balzac's tragic romance of the same name. This is the doctor's fifth opera and it is now in the hands of Andreas Dippel, director of the Chicago-Philadelphia Opera Company, who is going to look it over.

SINGER'S MISFORTUNE.

James A. Metcalf, one of the best known church singers in New York, for some time at the Grace Church, has lost his tongue as the result of an operation for cancer. Metcalf had a splendid bass voice.

Lorene Rogers-Wells, soprano, has gone west for an extended concert tour.

John Philip Sousa and his band, after a year's absence and a trip around the world, returned to New York last week and Sunday night gave a concert in the Hippodrome, the last Sousa will give here for some time, as he plans to take a long rest.

Arthur Wallerstein has succeeded Jacob Bloom as conductor of the Memphis Symphony Orchestra. Wallerstein is a native of Minneapolis.

When the Nikisch Orchestra reaches America April 6 next, arrangements will be made for a special train of eight cars to carry the musicians on their full tour here. The orchestra will give its first American concert in New York, April 8.

The Flonzaley Quartet, now in America, has started its annual tour here under favorable conditions.

Louise Barnoit, the contralto, has just completed a most successful tour of the south.

Julia Strakosch has gone to Europe to take up her operatic work again.

Mme. Luba d'Aleandrowski, Russian pianist, arrived this week for a concert tour under R. E. Johnston's management.

Berta Morena, the prima donna of the Royal Opera, Munich, has arrived in New York with her sister, Freida Morena, contralto, also a member of the Munich Opera forces. They will be heard at the Metropolitan Opera House here.

SOUSA'S BIG CONCERT.

At the Hippodrome Sunday night, Sousa and his band, returning to New York after an absence of two years, gave an immensely enjoyable concert to an overflowing audience.

The crowds gathered around the doors long before they were opened, and filled up every nook in the big house. The audience was especially enthusiastic over their favorite band leader. Returning from his long trip around the world, Mr. Sousa once again brought to the attention of New Yorkers that Sousa and his band play regular music in a regular way.

For instance "In the Shadows," one of the musical hits of this year in New York, imported from the Palace theatre, London, where it had merely slumbered as the incidental music to the moving picture finale of the music hall program there for months, was given an altogether new interpretation by Sousa's band of sixty pieces. He also directed among the encores "Casey Jones," with "effects."

As the band struck the strains of "El Capitan" for the first encore, the crowd broke loose. The applause at times was deafening, heard to a distance of over a block away from the theatre.

"The Fairest of the Fair" was a new composition and as well received as any of the many popular numbers in Sousa's very popular program.

COMPARISON OF RECEIPTS.

Chicago, Dec. 13.

A comparison of the receipts and expenditures of the Chicago Grand Opera company for this season as against the business done last year, was made public Saturday by General Manager Andreas Dippel.

The comparison is for the period from Nov. 3 to Dec. 7 inclusive, a portion of which time the company was in Philadelphia.

The increase in receipts for this period is reported to be approximately \$100,000, of which the box office receipts alone appear to have advanced \$45,000 over the corresponding time last season.

Dr. Hugh Schussler, basso, a former pupil under Oscar Saenger, has been engaged for the Elberfeld Opera Company in Germany. This is Saenger's fourth pupil who has secured a berth with this German organization.

Alessandro Bonci, the famous tenor, starts a long road tour from New York, Jan. 10, when he gives a recital here. Bonci will be on the road until May 1 next.

Jessie Marshall, who possesses a high soprano voice, is giving a number of concerts around New York and her voice has made a most excellent impression.

When the Metropolitan Opera Company presents "La Donna Caruso," the second novelty of the season, early in January, the composer, Ermanno Wolf-Ferari, is expected to be present at the first performance of his opera. He is now in Berlin.

Leon Rice, tenor soloist, has resumed his tours, after a recent illness.

B E T S Y

Grace LaRue comes within an ace of putting over the biggest musical comedy hit of the season in "Betsy" at the Herald Square theatre. It is a musical version of a comedy presented in New York before under the title of "An American Widow." The story is so far above the average musical comedy plot it is in a class all by itself.

A young woman marries an old man for his money. The senile husband dies conveniently leaving her a large fortune. Not being in love she is ambitious to shine in society and determines to purchase a title. To that end she is about to annex an English earl, a fortune hunter of the "silly ass" type. As this is about to be consummated a later will is unearthed, containing a provision that in the event the widow marries again it must be an American, or she forfeits the heritage. A friend has just brought into the house a young man who is a musical genius anxious to have an opera produced. Not knowing he is to visit a woman, he has several weeks growth of beard and is clad in a slovenly manner.

It suddenly occurs to the young widow that the will only refers to a second husband. She enters into a compact with the musical genius to finance the production of his opera provided he marries her at once and will permit her to apply for a divorce so that she can marry the impecunious earl. When the genius is washed and dressed and his opera produced, he becomes famous. Then she falls in love with him—of course. But it is in the humorous development of the plot that a most diverting entertainment is provided.

Several reasons have been advanced for the failure of the piece in its original form. After witnessing it in its present shape it is difficult to believe that anything short of a national catastrophe could have interfered with its success.

The book still remains excellent, the lyrics are good and the music occasionally rises to the heights of grand opera; but in spite of all these advantages there is not a single melody that will become popular or closely approaches such a thing. For this reason "Betsy" is not likely to enjoy an enduring success in New York—more's the pity.

The book is by H. Kellett Chambers, lyrics by Will B. Johnstone, music by Alexander Johnstone.

No expense has been spared in staging the piece and a reasonably good cast was selected.

Miss LaRue was an attractive widow, the only drawback being an overweening tendency to self assurance. Robert Dempster, as the musical genius, was a flesh and blood hero, though handicapped in the vocal numbers. Hassard Short as the friend was his usual clean-cut "smart" young chap. But next to the star the best performance was the role of Aboloni, a prima donna in love with the genius. She poses as an Italian woman while in reality she is an Irish girl with "temperament," so smitten with the

composer she welcomes with unalloyed joy the prospect of being named as the co-respondent in the prospective divorce proceedings. As played by Juliette Lange it was the comedy hit of the evening's entertainment. All the others were fully competent to the demands placed upon them.

The staging of the piece by Edward Elsner is entitled to the fullest commendation. But what a pity that the technically excellent music could not have evolved just one catchy melody. A waltz song came very near it, in the second act, but missed. *Jolo.*

HAMMERSTEIN'S

It is doubtful if there is any act on the bill at the Victoria this week that can be classed as a genuine Broadway headliner or drawing card for New York. There are a number of good, standard acts that "make good," but the advertised cards billed in big type in front of the house flopped unceremoniously. They were Rube Marquard, assisted by Annie Kent (New Acts) and Lillian Shaw.

The program announces Miss Shaw has a new repertoire of songs. Most of the "new" material is "blue" and was probably accumulated on her recent trip abroad. She has a line in one of the "new" songs that should not be permitted even at Hammerstein's, where almost everything goes. This is not a step in the right direction for the singing comedienne. The last two numbers were "Angelo" and "Yiddle" from her former repertoire, at the request of what sounded suspiciously like "boosters." This sort of thing if kept up is apt to place Miss Shaw in the Belle Baker class.

George Austin and company opened with a wire walking act, the comedy of which suffered through early position. Charles Klass (New Acts) was second. Louis Stone the "Topsy Turvy" dancer did fairly well, and would have fared better if the act were cut several minutes.

E. F. Hawley and Co. in "The Bandit" went as ever. The audience was as interested as if a new act. They now have the lights up a trifle more than heretofore, which is an improvement.

"A Night in a Turkish Bath" closed the first part and scored strongly. Charles Mack, the bulky tenor singer, continues to be the star. His laughable personality was accepted at full weight.

George Primrose, assisted by Murphy and West, resumed the entertainment after the interval. Old George is as spry as ever, so much so the boys who danced with him looked like amateurs by comparison. He is still in a class by himself. Gallagher and Shean got a number of laughs out of their familiar travesty. Rube Marquard (New Acts) created a hard spot for Laddie Cliff, but the English boy went right after the fast departing audience and pulled out a hit. He was followed by the Six Musical Spillers, and The Ballots, equilibrists, closed the show. *Jolo.*

COLLEGE GIRLS

Max Spiegl has put one over in "The College Girls." When the picking is on for the best burlesque show, it must not be overlooked, having everything that a modern first class troupe is supposed to have.

The most noticeable thing is the women principals. There are no less than five—and all "principals."

"At Home and Abroad," a two-act piece by Ed. Moran, is used. He has written a very good burlesque piece, one that needed proper handling, a point the management evidently did not overlook. Moran has also written the comedy, for most of the laughs (and there are a great many) come directly from the lines and situations.

The comedians have not been called upon to insert certain "sure-fire bits" from bygone days nor have they felt compelled to get near the edge in the matter of lines or business. The show is absolutely clean in every way.

The music does very well. Mostly all the numbers are interpolated. The management has given the scenes proper settings and the girls fitting costumes. The finish of the opening piece is the view of the observation car used in a Lew Field's production and originally shown by Tim McMahon in one of his acts. It is very well worked and made a ripping finale.

The show with the many principal women of ability naturally is strong in numbers. Perhaps the one fault to be found with the performance is the lack of just about two more numbers. There are two places where things start to drag a trifle. A number of the livelier sort would do the trick. One instance is in the burlesque where after comedy dialog, a near-ballad is rung in. The song is pretty and was well done, but it needed more life just at that point. In the first part there was also too long a spell with the chorus off stage.

All of the numbers scored very strongly. The chorus worked gallantly in putting them over and this with the work of the principals at the head and the good dressing and staging in each made them all hummers.

"Ragtime Land" in the opening piece with Klara Hendrix, scored the first high water mark. "You'll Want Me Back" and "What'll I Do to Make You Love Me" both by principals without the chorus, were five and six time repeats. "Younger Days" with May Walsh and George Leonard in a lively dance out in front also was a winner. There were several others that got into the big hit division. Not any of the numbers went astray.

The comedy coming in the book leaves little to be described but it was a great opportunity Monday night to watch the effect of good clean dialog with finer points on an almost entirely stag audience. Of course much of the dialog depends upon the hand-

ling, and without the services of able comedians would probably amount to little.

A good point in the comedy is the working in of the women into the laughing portions. Abe Reynolds and Ed. Rogers are the comedians. No little credit is due them. Reynolds is a capital Hebrew, playing quietly and getting every ounce of fun out of it. His facial expressions are quite as funny as the talk. Rogers plays with Reynolds throughout. He is a clean prosperous Irishman and easily splits the comedy honors with Reynolds. A good Irish brogue with vocal tricks that are remindful of Tom Nawn place Rogers well to the fore among Irish comedians in burlesque.

Walter Johnson and Harvey Green in juvenile roles acquit themselves admirably. Both dress well and deliver their lines convincingly, although Green is a trifle prone to hang on to his words, leaving the impression he is acting all the time. Mr. Leonard in a dual role does remarkably well.

The women make the show look like a million dollars. Alta Phipps, the leading lady, wears no end of elaborate costumes. She carries them easily and naturally. Miss Phipps has a pleasant personality and a likeable manner, which, with her sweet singing voice, makes a happy combination. Burlesque has shown very few women of the Alta Phipps type this season. Miss Walsh seconds Miss Phipps in the matter of dress. Several stunning costumes help the production end. A pretty face and becoming demureness makes her a strong runner up.

Maurice Wood and Miss Hendrix have soubret roles. Both girls did wonderfully well. They dress well, are good looking and lively and at the head of several numbers scored individual hits. Miss Hendrix should be at the head of at least one more "rag" number. No one has shown a better idea of the handling of the raggy songs.

Miss Wood in a single specialty in the burlesque scored a big success. She has rather an odd arrangement, going directly from a song of "Grandma's Days" into a rag song, and then through an Italian and Scotch number, and then the inevitable Tanguay imitation, without hardly a pause. Miss Wood is getting away from the imitation thing. She should stick along in that direction, she is capable and without the "My-next-will-be" should make good.

Another girl billed as Beatrice contributed a specialty on the violin that turned out to be a riot. The girl does the "rag" dance while playing the instrument and gets away in fine style. Getting down to "Mysterious Rag" the comedians work into the specialty and turn over some hit. The girl on her own is there. Tutoring should make a good single vaudeville turn of her.

Max Spiegl may not have the best burlesque show on the Wheel, but he can sit back and say "show me."

Dash.

PAINTING THE TOWN

Though Jack Singer unquestionably knows his "Painting the Town" is a bad show, it still remains a question whether Mr. Singer appreciates just how bad a show it really is.

For his information and others it may be said that a poorer show on the Eastern Wheel has not come through New York this season. There's only one thing for Mr. Singer to start in with, with this show, that is to get a brand new performance, from the time it starts until the moment it now stops, which was very early Monday evening at the Columbia, 10.30, and an extra attraction in the olio at that.

There are just two good people in "Painting the Town." They are Pete Curley and Ralph Rockway. The others never enter, do the performance no good at any time, and most of them should not be playing principal roles.

The show as it runs can not be followed on the program through the shifts that have been made in the many scenes. One of the principal and longest scenes is from "The Pink Dominoes," a bit that Graham and Randall grew tired of playing on the Western Wheel four or five years ago. It is without a doubt the most tiresome continuous "bit" ever put into burlesque, being wholly farcical, and permitting of no numbers. The manner in which it is worked in this show gives the hardest kind of comedy. In fact the only genuine fun in the performance is derived from a horse and cab in the first scene the Pennsylvania station, without any passengers in sight, not even the choristers, who have the grand loading job of the year with this troupe. The "horse and cab" comedy may be equally divided between Dave Marion and Fields and Lewis. A little belongs to each.

The chorus is nicely, but not often dressed. During parts the evening they could have carried on a pinocle tournament in the dressing rooms, and finished it up without being disturbed.

There are two numbers the show probably believe it is doing something with. One is a "bear," with the choristers trying to dance (one succeeding), and the operatic outburst in the "Ram Jam" section. The only trouble with the people who take part in these is that they can not go out front and hear themselves.

In a couple of scenes in "one" to gain time for settings, there is some sad stalling. Three of the comedians try it the first time and a "Dutch" comedian becomes a concertina player the second time. The concertina player is saved by a boy who dances.

He should allow the orchestra to furnish the boy with music.

The olio had Schreck and Houtten a fairly good comedy acrobatic team for burlesque. The comedian is doing the Melrose chair fall, but not well for the comedy that may be obtained from it. Ralph Rockway and Marie Geraldine have a two-act in blackface. Each is trying to do too much. Mr. Rockway could probably handle an act in that olio by himself. It would be just as well. His voice is the best in the company, and he makes a nice appearing juvenile. Some of his talk in the olio is old, some familiar around, especially the suffragette, but he takes a chance on a little spice now and then, getting away nicely with it. He should sing a faster rag than now attempted. The tempo of what he has is too slow for him. Maxini and Maximilian were billed, but did not appear. Neff and Starr were the added attraction.

"Painting the Town" needs to be wholly reframed whether it is or not. If some of the players had something to work with, they might do much better. It's the third and the worst of the three Singer shows this season.

Time.

FIFTH AVENUE.

The way the bill ran at the Fifth Avenue Monday night reminded one of some of the phases of a six-day bicycle grind for world's honors. The acts would keep bunched together until one would spurt out ahead and steal a lap or two and the following entries would do some tall hustling to keep within the time limit.

The switch from the afternoon program put the Bison City Four on second at night, too early. Their comedy and singing, following the quiet act of the Stanleys, who opened, enabled them to skoot ahead a few laps right off the reel.

There was more singing than anything else on the bill with a good measure of dancing thrown in. This superfluity was for the most part enjoyed by that "quiet bunch" at the Fifth Avenue although it tended to slow up the bill.

Flanagan and Edwards were third, pulling up strong with their dancing. It looked as though Charlotte Ravenscroft would be distanced on her efforts to keep in the front ranks but her "Fare Thee Well" number with the voice and violin and subsequent encore with "Ragtime Violin" saved her from falling behind in the home stretch.

Rice and Cohen trotted out their old sketch, "Our Honeymoon" and as the sketch progressed the laughter became more pronounced. The entertainers seemed to be in unusually good voice and spirits and worked

NATIONAL.

The big "small time" theatre in the Bronx was comfortably filled Monday evening for the last show. Everything on the bill came in for a share of the honors handed out.

The hit was El Cleve, who tore everything apart with xylophone playing. El Cleve has a way of showing off his playing and is always a big winner at the finish of a selection.

The Makerenka Duo got second place with Russian singing and dancing. The man and woman have a regular idea of comedy and in their Russian way couldn't lose. He does a monolog which in material is not new but his style of delivery is novel and it will always bring him laughs. The woman at times goes after the spicy bits and lands big, for she knows when to stop. The act is something out of the ordinary in a comedy way on the small time.

Mr. and Mrs. James McCann are presenting their comedy sketch "Uncle Charles from Charleston." The act while rather long has plenty of laughs in it. Burglar sketches are becoming quite common in vaudeville, but this one is a bit out of the rut, and this will keep the act working for some time to come. The piece is well handled by the four people in the cast.

Fitzgerald and O'Dell in a Ward and Vokes specialty are two good laugh getters. The patter they do while not especially new gets over well. Cooper and Ricardo and Mlle. Marguerite (New Acts). Jess.

GOT "BOOKING DATES" BEATEN.

The wife of Andy Rice presented the monologist with a nine pound son at Bath Beach last Sunday. "It was easier than booking dates," says Andy.

with a royal good will. Their finish at the wire was entirely satisfactory to both the act and the spectators.

Clemons and Dean had their real test in the sixth position and the team had to go some before they got in stride with the leaders. The couple could no doubt have gotten more out of an earlier position. Both are workers and the man's dancing in particular scored. His "dance of the inebriate" is a nifty bit of eccentric stepping and is away from the old routine.

"The Leading Lady" was well received. Marguerite Haney, who is as pretty as a picture and has a pleasing stage presence, is improving in her work, particularly her dancing. Ralph Lynn has lost none of his ginger. The act however seems a trifle too drawn out.

Doolin and McCool (New Acts) proved a surprise just before the closing act. Charlie Ahearn and his comedy cyclists with numerous comedy bikes swept the platter clean, and the clever wheelman had 'em laughing when the curtain said "good night."

Mark.

RIVERSIDE.

William Fox has certainly given "Small Time" vaudeville a great big boost by showing without question the classiest looking theatre now playing vaudeville (big or small time) in New York City.

The new Riverside is just west of Broadway, on 96th street. The entrance is bright and makes a good showing from Broadway. The stage is large and the lighting is perfect.

The audience at present is quite different from any attending small timers in town. The residents of the 96th street section were very well represented Tuesday night, the house having opened for its first show Saturday night.

There is one difficulty the management is going to experience and that is the putting on of a grade show that will make the West Siders take notice at the prices now being charged.

The show Tuesday evening in reality did quite a flop, though in any other Fox house it would have gone over big. It is a pretty tough audience and like all tough ones, it had its own little peculiarity. For they laughed very loudly at an act that used all the "oakum" that ever came from Oklahoma. But at the up-to-date "small time" comedy they never smiled.

The picture and the vaudeville acts alternate without a change from this system when the night show starts at about 8.15. The pictures run Tuesday night were ones that have been seen around lately, and some were heard to mention this fact.

Walton and Vivian no doubt could have pulled down a hit at the new house even though they use some frightfully old material. But they insisted on just going a bit too far. The girl is still using the noisy soup demonstration. They finish the act by singing.

Daisy Cameron and her company in their little playlet "Nancy, Please Do!" The rural playlet is a clever little affair in spots, but unfortunately one of the worst spots is the finish. Some thought given this part of the sketch would improve it very much. Miss Cameron as Nancy shows a lot of class.

Mack and Williams with their singing and dancing act interested the audience at times. Mr. Mack's baseball dance was the biggest item to the Riversiders. Miss Williams scored with her looks.

The Versatile Trio, an act of the Vardon, Perry and Wilbur type, proved mildly amusing. The big fellow in the act has the personality for all three and is the foundation. The boys ought to do well in the other small time houses around here.

Deep Stuff McKee, the black-face fellow from the west, should have discovered by this time that his talk will have to be chopped down. It he doesn't know it by the time he leaves the Riverside theatre, he never will.

MacEvoy and Sterling with their singing and patter act closed the show.

Jess.

BILLS NEXT WEEK (Dec. 18)

In Vaudeville Theatres, Playing Two Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

NEW YORK

COLONIAL
Edmund Breece & Co.
Trovato
Annie Purcell
Howard & Howard
Jewell's Manikins
Four Huntings
Hathaway's Monkeys
Denmore & Lee
Dale & Boyie

ALHAMBRA
Pauline
Marquard & Kent
Jane Courthope & Co.
The Keatons
Raymond & Caverly
Temple Quartet
Kitamura Japs
Neff & Starr
Richards & Montrose

BRONX
Eva Tanguay
"The Hold Up"
Laddie Cliff
Edmund Hayes & Co.
Gracie Emmett & Co.
Leon Rogee
Reed Bros.
The Havelocks

ORPHEUM
Stone & Kaliss
Lillian Shaw
Homer Lind & Co.
Barrows, Lancaster & Co.
Carlton
Lyons & Yosco
"Samba Girls"
Paul Le Croix
Abdallahs

HUSHWICK
Howard & McCane
Bert Leslie & Co.
Belle Blanche
Eddie Leonard & Mabel Russell
Chas. Ahearn Troupe
Rexos
Robert De Mont Trio
Lind

GREENPOINT
Milo Minni Amato
"Bathing Girls"
Franklyn Ardell & Co.
Green, McHendry & Dean
Morris & Allen
Rube Dickinson
Little Lord Robert

HAMMERSTEIN'S
"Romance of Underworld"
Brice & King
Stuart Barnes
Byron & Landron
Ashley & Lee
Bertie Fowler
Swor & Mack
Bud Snyder
Wentworth, Vesta & Tilley
Delmore & Onida
(Others to fill)

FIFTH AVENUE
"Ideal"
Adelaide Norwood
Charles Kellogg
McConnell & Simpson
John Henshaw & Carrie Avery
Hayden, Borden & Haydn
Hugh McCormick & Grace Wallace
Edwin George
Cycling Brunettes
Bisnet & Bisnet

ATLANTA
Florentine Singers
Will Rogers
Helm Children
Musical Fredericks
Leonard & Drake
Leroy Sisters
Clemens Bros

ATLANTIC CITY
YOUNG'S
McKay & Cantwell
Texas Guinan & Co.
Montgomery & Healy
Sisters
Kullerno Bros.
Deep Stuff McGee
Peggy Monroe
Adams & Caine
Herbert's Dogs
Nagie & Adams

BALTIMORE
MARYLAND
Mile. Daisie
White & Perry
Joe Jackson
Louis Stone
Stewart & Alexandria

PREY TWINS

Claudius & Stewart
Jack Wilson Trio

BOSTON
KEITH'S
Conroy & Le Maire
Monarch Comedy
Four Nonette
Kremka Bros.
Arthur Pickens
The O'Karoos
Sayon Trio
(One to fill)

BRIDGEPORT
POLI'S
"Mayor & the Manicure"
Conroy & Le Maire
Monarch Comedy
Four Nonette
Kremka Bros.
Arthur Pickens
The O'Karoos
Sayon Trio
(One to fill)

CHICAGO
MAJESTIC
Cecilia Loftus
Valerie Bergere & Co.
Melville & Higgins
Percy Warram & Co.
Mrs. Turgerson (local)
Arthur Deagon
Clever Trio
Lane & O'Donnell

CINCINNATI
(Open Sun. Mat.)
KEITH'S
"California"
Paul Dickey & Co.
Charlie Case
The Whitakers
Lepais
Julian & Dyer
Lillian Ashley
Marceus & Delton Bros

COLUMBUS
KEITH'S
Mrs. Gene Hughes & Co.
Fox & Millership
Milo Beldon & Co.
Stella Tracey
Snyder & Buckley
Rembrandt
Brooks & Harris
Five Saturdays

DALLAS
MAJESTIC
(Open Sun. Mat.)
Hill & Whitaker
Cockley, Hanvey & Dunleavy
Morton Jewell
Troupe
Four Masons
Bradley-Martin & Co.
Aerial Sherwoods
Alex Craig

DAYTON
LYRIC
Beatrice Ingram & Co.
Marie & Billy Hart
Kimberly & Hodgkinson
Linden Beckwith
Carl McCough
Three Gamons
Frank & True Rice

DENVER
ORPHEUM
Nat Willis
La Titcomb
Six Brown Bros.
Feuerstein Bros.
Horton & LaTriska
Raymond, Burton & Bain
The Seebacks

DES MOINES
(Open Sun. Mat.)
"Romance of Underworld"
McDevitt, Kelly & Lucey
Aldo Trio
Cummings & Gladys
Karl
Sharp & Wilkes

DETROIT
TEMPLE
Germany Schaefer
Aurora Troupe
Moore & Hauger
Eizley & Lerner
Collins & Hart
Russell & Smith's
Minstrels
Four Solis Brothers
Sisters Kaufman

FALL RIVER, MASS.

SAVOY
Girard & Gardner
Arthur Whitehaw
Royal Hindoo
Norton & Maple
Marcie
(Others to fill)

FORT WORTH
MAJESTIC
(Open Sun. Mat.)
"Bama Bama Girls"
Redway & Lawrence
Hamilton & Abbott
Carroll-Pierlot & Co.
The Glockers
Herbert Hodge
Blackmon & Burns

HAMILTON, CAN.
TEMPLE
"Billy's Tombstones"
Jarow
Bradna & Derrick
Ridley & Currier
Marina & Bronski
Geo. C. Davis
(One to fill)

HARRISBURG
ORPHEUM
Mr. & Mrs. Wm. Ro-by
Charles Sweet
Mildred Devra & Co.
Stepp Mehlinger & King
Pearson & Hill
Francoli Troupe
Toledo & Price

HARTFORD
POLI'S
Billie Reeves & Co.
Merwin Sisters
Mr. & Mrs. Connolly
Norman & Tooney
Caroline Franklyn
Henders & Mallis
Ruth Balmor

HOUSTON
MAJESTIC
(Open Sun. Mat.)
Golden Troupe
Chas. Bowser & Co.
Delmore & Light
Nichols-Nelson
Troupe
La Fèvre & St. John
Seamon & Killian
Victor & Gerard

INDIANAPOLIS
(Open Sun. Mat.)
KEITH'S
McIntyre & Heath
Porter J. White & Co.
Salerno
Wright & Dietrich
Jimmy Lucas
Wilson & Wilson
Foster's Novelty

LOS ANGELES
ORPHEUM
Booney Bent
Ed. F. Reynard
Mazie King & Co.
Lynch & Zeller
Mosher, Hayes & Mosher
Arlington Four
Tom Nawn & Co.
"The Courtiers"

LOUISVILLE
(Open Sun. Mat.)
KEITH'S
Houdini
Marshall Montgomery
Kelly & Wentworth
Rita Gould
Hufford & Chain
Savoy Trio
Mabelle Fonda
Troupe

MILWAUKEE
MAJESTIC
"Scrooge"
Mury Norman
Macart & Bradford
Johnny Ford
Connolly & Webb
John Macauley
Karl Emmy's Pets
Lillian Bros

MONTREAL
ORPHEUM
"Scrooge"
Cook & Lorenz
Keno & Green
10 Dark Knights
Irene Dillon
Art Bowen
The Craigs
De Koe Troupe

NEW HAVEN
POLI'S
Whitred Clark & Co.
Cuthbert & St. George

Schooler & Dickinson
Nevins & Erwood
Victoria 4
Nettle Carroll Trio
De Haven & Sydney

NEW ORLEANS
ORPHEUM
Claude Gillingswater & Co.
Van Dyck Trio
Kenney Nobody & "Haiti"
"Dandies"
Treat's Seals
Clark Trio
Marselles

NORFOLK
COLONIAL
Rock & Fulton
Clark & Bergman
Three White Kuhns
Pelham
The Longworths
The Rials
Kit Carson
(Open Sun. Mat.)

ORPHEUM
Seven Belfords
Chick & Chicklet
Ward Baker
Pauline Moran
Dave Ferguson
Sam Mann
Alsace & Lorraine

OTTAWA
DOMINION
Rajah
Mr. & Mrs. J. Barry
Moore & St. Clair
Warren & Keefe
Rawson & June
Francis Wood
Hattie Timberg

PHILADELPHIA
KEITH'S
Bender, Coombs & Morgan
Walter C. Kelly
Middleton, Spellmeyer & Co.
Three Escardos
Ed Wynn
Mabel & St. Clair
Nellie V. Nichols
Kelly & LaFerty
Vallicetta's Leopards

PORTLAND, ME.
Old Soldier Fiddlers
Zena Keefe
Ideen Sisters
DeWitt Young & Sister
Bob O'Neill
The Grasers
Grant & Hoag
Leonard & Whitney

PORTLAND, ORE.
ORPHEUM
Helen Grantley & Co.
Felix & Calre
Gordon Eldrid & Co.
Puck & Lewis
Abbott & White
Esther Trio
Esmeralda & Veolo

SALT LAKE
ORPHEUM
Howard & North
Sager Midgley & Co.
Ergott Lilliputians
Lilly Schreiber
W. B. Patton & Co.
Knut Erickson
Keith & Kernan

SAN ANTONIO
MAJESTIC
Kirksmith Sisters
George Rolland Co.
Rita Redfield
Keno, Welch & Melrose
Fitch Cooper
Roland Travers & Co.
Nifty Girls

ST. LOUIS
COLUMBIA
Cressy & Dayne
Flanophand Minstrels
Tom Edwards
Norton & Nicholson
Leo Carrillo
Boudini Bros.
Elida Morris
Victor & Saenara

ST. PAUL
ORPHEUM
(Open Sun. Mat.)
Maud Hall Macy & Co.
Julius Tannen
Australian Woodchoppers
Primrose Four

Three Leightons
Four Floods
(Others to fill)

SPRINGFIELD
POLI'S
Bell Family
Langdons
"Melody Maids"
Fred Dupres
The Warricks
McCormick & Irving
Deimar's Cockatoos

SPRINGFIELD
POLI'S
Griffith
Butcliffe Troupe
Bert Fitzgibbons
Heritage & Dinehart
Hylands
Landry Bros

SYRACUSE
GRAND
Marion Garson & Co.
"Baseballists"
Frosini
Camille Trio
Joe Keicy
La Toy Bros
(One to fill)

TERRE HAUTE
VARIETIES
Lillian Mortimer & POLI'S
Seven Manganas
The Orths
Paulinetti & Piqua
Lee Tong Foo
Great Girard
Violinsky

WATERBURY, CONN.
JACQUES
Bottomly Troupe
Conroy & Le Maire
Belle Baker
De Fra
Ward Bros.
Princeton & Yale
Kristoff Trio

WORCESTER
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

Spirrow & Lovena
Lowe & Mack
—
UTICA
SHUBERT
Kaufman Bros
Fordyce Trio
Ravia & Von Kaufman
Carl & Lillian Miller
Foster & Foster
Takewana Japs
Nekins & Gordon

UTICA
LUMBERG
Electrical Wizard
Tooner & Hewins
Madge Matland
Spiegel & Dunn
Randolph & Hussey
Rouble Simms
La Vier

WASHINGTON
CHASE'S
Chas. & Fanny
Unher
Five Amaranths
Al & Fannie Steadman
Harvey-Devore Trio
Alfredo
LaMaso, Quail & Hastings & Wilson

WATERBURY, CONN.
JACQUES
Bottomly Troupe
Conroy & Le Maire
Belle Baker
De Fra
Ward Bros.
Princeton & Yale
Kristoff Trio

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

WYOMING
POLI'S
Willard Simms & Co.
3 Marconionis
Merrill & Otto
Maxini & Bobby
Cameron & Gaylord
R. A. G. Trio
Pappino

"AS A MAN THINKS" (John Mason)—Lyric (6th week).
"THE ROUND-UP"—McVicker's (1st week).
"THE NEW CODE" (Tim Murphy)—Powers (1st week).
"THE RED ROSE" (Valencia Suratt)—Princess (2d week).
"EXCUSE ME"—Studebaker (9th week).
"THE BOHEMIAN GIRL"—Garlick (1st week).
"THE MONTANA LIMITED"—Alhambra (1st week).
"DR. Jekyll and Mr. Hyde"—Crown (1st week).
"THE PRINCE CHAP"—College (1st week).
"LENA RIVERS"—Haymarket (1st week).
"EAST LYNN"—Imperial (1st week).
"AT THE OLD CROSSROADS"—National (1st week).

LOS ANGELES
"EARL OF PAWTUCKET" (Lawrence D'O'—say)—Majestic.
ROSE MELVILLE—Lyceum.

PHILADELPHIA
"TRAIL OF THE LONESOME PINE"—Broad.
"LITTLE MISS FIX IT"—Forrest.
"FOLLIES OF 1911"—Chestnut St. Opera House.
"THE SCARECROW"—Walnut.
"THE FAUN"—Lyric.
"THE GAMBLERS"—Adelphi.
"EVA FAT"—Grand.
"THE AWAKENING OF HELENA RICHIE"—Chestnut St. Stock.
"UNCLE TOM'S CABIN"—American. Stock.
DUMONT'S MINSTRELS—Ninth and Arch.

DENVER
"THE CHOCOLATE SOLDIER"—Broadway.
"BREWER'S MILLIONS"—Tabor-Grand.

NEW ORLEANS
"JUMPING JUPITER" (Richard Carle)—Tulane.
ABERN OPERA CO.—Dauphine.
"AT THE MERCY OF TIBERIUS"—Crescent Opera.—French.
STOCK—Lyric.
MUSICAL STOCK—Greenwall.

SYRACUSE
31-33 "THE SPENDTHRIFT"—Empire.

BUFFALO
"BALKAN PRINCESS" (Louise Gunning)—Teck.
"TEN NIGHTS IN A BARROOM"—Lyric.
"TROCADEROS"—Garden.
"MISS NEW YORK, JR."—Lafayette.

BALTIMORE
"THE CAPTAIN" (Nat Goodwin)—Ford's.
"MUTT AND JEFF"—Academy.
"THORNS AND ORANGE BLOSSOMS"—Savoy.
"HONEY MOON GIRLS"—Gayety.
"GIRLS FROM RENO"—Monumental.
"DANIEL BOONE ON THE TRAIL"—Holliday St.

PORTLAND
"SEVEN DAYS"—Hellig.
"THREE TWINS"—Baker.

DULUTH
13 "THE FORTUNE HUNTERS"; 30-31 "GET-RICH-QUICK WALLINGFORD"—Grand.

OMAHA
BLANCHE RING—Boyd.
"BROADWAY GAYETY GIRLS"—Krug.
"GIRLS FROM HAPPYLAND"—Gayety.

TORONTO
"CHOCOLATE SOLDIER"—Royal Alex-andria.
MAY ROBSON—Princess.
"THIRD DEGREE"—Grand.
"KNICKERBOCKERS"—Gayety.
"MERRY BURLESQUERS"—Star.

DETROIT
"SPRING MAID" (Christie McDonald)—Detroit.
"COLLEGE WIDOW" (Ty Cobb)—Lyceum.

Seventy-nine members of the Cincinnati Orchestra (Leopold Strowak, conductor) have signed a published protest against the printed statements of J. H. Thumann, the music critic of the Cincinnati Enquirer, whom they aver has shown persistent prejudice against their leader. The controversy between the critic and the orchestra is causing much outside gossip.

Mrs. E. M. S. Fite, one of New York's women impresarios, after a serious illness of weeks, is able to attend to her managerial duties.

The Imperial Russian Ballet, with Katrina Geltzer, Mikail Mordkin, Volinine and other soloist danseuses, inaugurate a series of special performances at the Metropolitan Opera House Dec. 12, featuring what is termed a four-act ballet, "Lake of Swana."

SHOWS NEXT WEEK.

NEW YORK
"AROUND THE WORLD"—Hippodrome (16th week).
"BETSY" (Grace La Rue)—Herald Square (3d week).
"BOUGHT AND PAID FOR" (Charles Richmond)—Fulton (11th week).
"BUNTY PULLS THE STRINGS"—Comedy (11th week).
"DISRAELI" (George Arliss)—Wallack's (14th week).
"IRISH PLAYERS"—Elliott (6th week).
KINEMACOLOR PICTURES—Kinemacolor.
"THE FIRST LADY IN THE LAND" (Daly's) (3d week).
"LITTLE BOY BLUE"—Lyric (4th week).
"MAGGIE PEPPER" (Rose Stahl)—Harris (11th week).
"PEGGY"—Casino (3d week).
"SPOOKER STOCK"—Metropolis (30th week).
"STOCK"—Academy.
"TAKE MY ADVICE" (Willie Collier)—Fulton (4th week).
"THE ENCHANTRESS" (Kitty Gordon)—New York (10th week).
"THE FIRST LADY IN THE LAND" (Elsie Ferguson)—Gale (3d week).
"THE GARDEN OF ALLAH"—Century (9th week).
"THE LITTLE MILLIONAIRE"—Cohan's (13th week).
"THE LITTLEST REBEL" (Dustin and Wm. Farnum)—Liberty (6th week).
"THE MARIONETTES" (Mme. Nazimova)—Lyceum (3d week).
"THE MILLION"—39th St. (9th week).
"THE NEVER HOMES"—Broadway (13th week).
"THE PASSERBY"—Criterion (15th week).
"THE PRICE" (Helen Ware)—Hudson (3th week).
"THE QUAKER GIRL"—Park (9th week).
"THE RED WIDOW" (Raymond Hitchcock)—Astor (1th week).
"THE RETURN OF PETER GRIMM" (David Warfield) (10th week).
"THE SENATOR KEEPS HOUSE" William H. Crane)—Garlick (4th week).
"THE SLIM PRINCESS" (Elsie Janis)—Grand Opera House.
"THE THREE ROMEOs"—Globe (6th week).
"THE WITNESS FOR THE DEFENCE" (Ethel Barrymore)—Empire (3d week).
"THE WOMAN"—Republic (14th week).
"TILLIE'S NIGHTMARE" (Marie Dressler)—Manhattan.
"VERA VIOLETTA"—Winter Garden (6th week).
VIENNESE OPERATIC CO.—Irving Place.

CHICAGO
LEW FIELDS' REVUE—American Music Hall (8th week).
GRAND OPERA—Auditorium (5th week).
"THE CASE OF BECKY" (Frances Starr)—Blackstone (3d week).
"GYPSY LOVE" (Marguerite Sylva)—Chicago O. H.—(4th week).
"MODEST SUZANNE" (Sallie Fisher)—Colonial (4th week).
"THE MASTER OF THE HOUSE"—Cort (7th week).
"REBELLION" (Gertrude Elliott)—Grand O. H. (3d week).
"SNOBS" (Frank McIntyre)—Illinois (3d week).
"LOUISIANA LOU" (Alex Carr)—La Salle (17th week).

New Acts in "Pop" Houses

The Prampins.
Music.

12 Mins.; Three (interior).

Grand Opera House (Dec. 10).

The Prampins, at one time working in a trio and later a quartet, are now a "two-act." This colored duo, a man and woman, with the former working the comedy end, feature brass instrumental numbers. They open on the saxophones and close with a cornet and trombone selection, sandwiching in a drum and bugle "bit," the woman playing the former and the man the latter. The Prampins could improve their offering by dropping the comedy which doesn't land, and adding one or two new timely airs on the horns. The present frameup is of the "pop" house calibre.

Mark.

The Australian Wheelers.
Comedy Cyclists.

8 Mins., Full Stage.
Murray Hill (Dec. 10).

Two men, one working "straight" the other doing comedy in a Hebrew make-up, have framed up a very fast cycle act. However there is not enough novelty in the act to place it above the standard small time bicycle act. The last machine ridden by the comedian makes a funny finish.

Jess.

Stewart and Earl.
Farclal Sketch.

6 Mins., Full Stage.

A very young man and an equally youthful girl essay one of those eccentric sketches in which the man intends to bring his girl a present of some sort, but opening the package discovers a pair of corsets. Both are much embarrassed. Each sings one of those philosophic songs and the young man tries, oh, so hard, to do it as George Cohan might. The boy's acrobatic dance at the finish saves the act. There isn't much to save.

Jolo.

Eugene Weild and Co. (2).
Music.

12 Mins.; One.

The Harris Brothers have locked horns with another musician, a corpulent young man who fiddles and sings. With the new man the brothers vary little from their former routine. The newcomer, with a few remarks that could well be omitted as they gain nothing, offers a laughing song which was well rendered. The boys get good results from the tris, their topical song medley, particularly the "rag" numbers proving applause getters. The act deserves attention in the "pop" houses.

Mark.

Church and Church.
Dancers.

9 Mins.; One.

A couple of young girls, of the "broller" type, go through some wooden shoe stepping. While the dancing is reasonably good, they know little about putting together an act, leaving the impression they deserted from some "pony" ballet and started out on their own hook.

Jolo.

Four Ladella Comiques.

Comedy Acrobats.

6 Mins.; Full Stage.

Two straight acrobats and two eccentric comedy tumblers form the quartet. They go through a very fast routine. Some of the tricks are very effective for the big small time. The comedy is away off, but ability as tumblers carries the act to appreciative applause.

Jolo.

OUT OF TOWN

Dorothy Russell and Co. (8).

"Ambition."

19 Mins.; Full Stage.

Young's Pier, Atlantic City.

Dorothy, daughter of Lillian Russell, opened in a new field of endeavor when she gave for the first time Monday a new playlet entitled "Ambition." The action takes place in the office of Willard Armstrong (Frederick Roland), a playwright. Georgine Summers (Miss Russell) appeals to Armstrong to give her a chance in one of his productions. During the pro and con of the appeal Captain Ayres (James A. Fuery) is announced and Georgine retires into another room. The Captain comes to tell his old friend Armstrong that his son (Robert Millikin) is infatuated with an actress. It develops Georgine is the girl. She is called in and finally agrees to break it off with young Ayres on the promise of a good part by Armstrong. After the young man's entrance Miss Russell appears as Georgine's mother, a decrepit old woman. She tries to disgust the young lover with his sweetheart, but it does not dampen his ardour and the end finds the two together, with Armstrong promising to write a play around her. There is a deal of promise to the act judging from the first performance. With the running time cut three or four minutes and the smoothness that a week or two of playing will give it, "Ambition" should prove pleasing.

I. B. Pulaski.

PICKING THE SOUTH.

William Faversham, after several seasons' absence from the south, is having a route through the cotton lands mapped out for him after the holidays.

Faversham is expected to appear in "The Faun" on this trip.

ANOTHER "WOLF" GOING OUT.

Chicago, Dec. 13.

Jones & Crane are engaging people for a second company of "The Wolf," to open near here Christmas day and to tour the one-night stands throughout the west.

BUILT FOR ONE-NIGHTERS.

Chicago, Dec. 6.

Reilly & Barton completed the company to present "The Girl and the Tramp," scheduled to open last Sunday at Hammond, Ind., with a tour of the middle west one-nighters to follow.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
35 SOUTH DEARBORN STREET
Phone 4401 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Andrew Mack and Geo. Evans are sharing the headline honors at the Majestic this week on a rather evenly matched bill that seems to please throughout. The program opens with the Three Dooleys, who offer an exceptionally good bicycle turn in which special care has been given to dress. The straight man has all the characteristics that belong and his grace is quite noticeable. Something new in the bicycle routine is offered by the Dooleys, and for an opener they fared better than usual. Carita Day was placed in the bill because of John Macauley's disappointing. Miss Day surprised everyone with her "angle." She delivered her number in such a way that the vocal shortcomings are forgotten. Her dancing, too, is a feature and for the position, she more than made good. It might be well to select a different costume, for if dressed properly Miss Day would make a much better appearance. Connolly & Webb with "A Stormy Finish" made a good impression, and were followed by the Boudin Brothers, who play accordions. The Boudins received the largest amount of legitimate applause given out Monday evening and were requested to enclose themselves right through to "Alexander's Band" usually the finish of a musical act. A unique surprise was sprung by Charlotte Parry with her new protean offering. It's easily the best of its kind Chicago has ever seen and it carried off a good share of the evening's honors. Andrew Mack and an unprogrammed piano played some neat with some stories and songs. Mack's routine of stories carry the stencil of old age, but delivered by Mack, sounded young. Of his songs the two best were at either end of his repertoire. A moon song that puts the many others to shame brought him the most applause and was in a large way responsible for the impression he made. Leona Thurber and Harry Madison were sandwiched in between the two headliners and it was they who put the heavy dent in the hit column. What George Evans did was expected. Although his position was rather a handicap he really made good. Thaler's Animal Circus closed the show.

WYNN.

INDIANA (Benjamin B. Leves, mgr.; W. V. M. A.).—Had its initial performance on 4 and has since been doing a capacity business. Unpretentious looking from the outside, the architectural design and finish of the interior would do credit to a theatre of the first class. The house has one balcony. The orchestra pit is accommodating four places with plenty of room for more. The chief fault with the plans of the designing architect is a narrow lobby which is apparently due to the provision that has been made for a store front for commercial purposes. That this is a handicap to the comfort and convenience of the patrons of the house, was noticeable Monday night at the conclusion of the first show. The lobby was literally packed with auditors for the second performance and as a consequence the process of emptying the auditorium was a long and tedious affair. The second show was scheduled to commence at nine o'clock, but it was just thirty-eight minutes later when the curtain went up for the late a letting-out hour for a vaudeville show. To the credit of Manager Leves it must be said that the first half bill this week is one of the strongest ever presented here in a "pop" theatre. Maximo scored on the opening, and the Farber Sisters easily cleared up in second position. The Lorraine and Dudley Co. were on third in a comedy skit entitled "The Finish." The dialogue is bright and snappy and the situations hilariously amusing. Although the acting is generally good, the hit of the sketch is the character work of Florence Lorraine in the assumed role of Swedish scrubwoman. Burns and Lawrence followed in a lively potpourri of singing, dancing and repartee, and the entertainment concluded with a sensational exhibition of muscular development and juggling of heavy weights by the Great Gerard & Co. The "Co." in the act is an assistant who takes excellent care of the comedy end of the offering.

HEBO.

AMERICAN MUSIC HALL (Geo. Harrison, mgr.; Ind.).—Lew Fields' second edition of "Hanky Panky" made its appearance for the first time 10 and consists of a lot of new and bright material under the old title. The Big Littlest Rebel" still remains unchanged. AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Grand Opera is still the attraction. Victor Herbert's new opera "Natoma" offered here for the first time 15; the Chicago Examiner's eighth annual Christmas tree benefit matinee took place 15.

BLACKSTONE (August J. Pitou, mgr.; K. & E.).—Frances Starr in David Belasco's "The Case of Becky" successful in catching on early and is enjoying one of the most prosperous engagements in town; will be here over the Holidays.

CHICAGO O. H. (Geo. W. Kingsbury, mgr.; K. & E.).—Marguerite Sylva in "Gypsy Love" continues to add to the prosperity of this

season's "house of hits" and shows no apparent wane in popularity.

CORT (U. J. Herrmann, mgr.; Ind.).—The continued increased attendance at the performances of "The Master of the House" stamps that play as the leading dramatic success of the season here; matinees particularly well attended.

COLONIAL (James J. Brady, mgr.; K. & E.).—The local popularity of Baile Fisher proving a strong stimulant to patronage of "Modest Suzanne"; will remain until the arrival of "The Spring Maid" Christmas eve.

GARRICK (A. Toxen Worm, mgr.; Shuberts).—The Aborn Opera Company's revival of "The Bohemian Girl" has the stage this week; engagement limited. GRAND O. H. (Geo. W. Kingsbury, mgr.; Ind.).—The return engagement of Gertrude Elliott in "Rebellion" is bringing fairly profitable returns; will be succeeded on Christmas eve by Henry B. Warner in "Alias Jimmy Valentine."

McVICKERS (Wm. J. Davis, mgr.; K. & E.).—Frank McIntyre in "Shoe" is credited with being one of the best of the several excellent farcical attractions entertaining Chicagoans just now; will remain here through the holidays.

LA SALLE (Harry Askin, mgr.; Ind.).—Nothing to "Louisiana Lou" but success. LYRIC (A. Toxen Worm, mgr.; Shuberts).—John Mason in "As a Man Thinks" has been instrumental in putting this theatre back on the map; doing a nice business that promises to grow healthier as the engagement lengthens.

McVICKERS (Geo. Warren, mgr.; K. & E.).—Farewell week of a successful, and albeit too brief engagement of "Baby Mine"; next week, "The Round-Up" for a limited stay.

POWERS (Harry J. Powers, mgr.; K. & E.).—Opening week of Tim Murphy in a new play, entitled "The New Code"; here indefinitely.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Zeida Sears is making all roads lead here in her pleasing performances in the new suffragette play, "Standing Pat"; will be succeeded Christmas eve by "The Woman."

PILGRIM (Mort. E. Singer, mgr.; Shuberts).—Initial week of Valiska Burat in "The Red Rose"; gives early promise of a healthy engagement that is indefinite.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—"Excuse Me" is on its second month and will be one of the most popular of the Holiday shows; as a farce it is clearly in the first division of winners.

ALHAMBRA (Marvin & Roche Co.; mgrs.; Ind.).—First week of the change of policy to permanent stock by the Marvin-Roche Co.; Anne Brombaugh is being featured in a revival of "The Two Orphans"; next week "The Montana Limited."

CROWN.—"The Campus"; next week, "East Lynne."

COLLIER (T. C. Gleason, mgr.; Stock).—"Beverly of Graustark"; next week, "The Prince Chap."

HAYMARKET (H. A. Bailey, mgr.; Stair & Haylin).—"The Campus"; next week, "East Lynne."

NATIONAL.—Ward and Vokes, and Lucy Daly in "The Trouble Makers"; next week, "At the Old Crossroads."

Harry Mastayer is promised in Victor Moore's supporting company, when the latter star comes to the Cort shortly in "Shorty McCabe."

The International Press Service, of which A. H. McKechnie has been the moving spirit, vacated its offices in the Crilly Building this week and moved over to the Majestic theatre building, where suitable quarters are being arranged. Steps are being taken to incorporate the concern under the laws of the State of Illinois, and at a capitalization of \$5,000. The principal incorporators will be Mr. McKechnie and Maud Daniel. The latter has been identified with the managerial end of the Wilbur opera company and other similar musical organizations. Recently she commenced the reorganization here of the International Press Service is expected to cause her to abandon her producing plans. Incidental to moving into the Majestic building, comes the announcement that the International Service has made an arrangement with General Manager Charles E. Bray, of the Western Vaudeville Managers' Association, whereby it will have exclusive charge of the publicity work of that circuit.

Ernie Young, for several years treasurer of the American Music Hall and later associated with Wilbur Mack in the unsuccessful stock company venture at the People's theatre in West Van Buren street, has become the nominal head of the theatrical department in a feather foundry on State street, this city. As a promoter of the plume industry Mr. Young ought to have a strong following.

A change of conductors has been made in the company of "Modest Suzanne" at the Colonial. Director August Kilmocks being succeeded by Hans Linde, composer of the score of "A Lovely Liar," and until a week ago in command of the orchestra at the Olympic.

TOURING IN AMERICA

Miss ADA REEVE

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

The announcement is made from the executive offices of Manager Harry Askin that the latter is negotiating for the services of Barney Bernard for a road engagement next season in "Louisiana Lou." The leading role of Lidofaki is said to be the character in which the comedian is to act, if engaged.

The bill 14-15 at the German theatre, formerly Criterion, was a production of Oscar Wilde's "Salome."

Before its Christmas week reopening at Milwaukee, "Over Night," the recent farce-comedy success of the Princess theatre, will be offered for the first half of next week at the new Evanston theatre in that suburb.

During his recent stay on the occasion of the opening of Frances Starr's engagement in "The Case of Becky" at the Blackstone, David Belasco was put on record as having said that one of the first things to receive his attention after returning to his New York offices would be some initiative step toward acquiring a playhouse in Chicago. This, he declared, was certain of development even if it became necessary to build a house.

Rowland & Clifford deny the published report of the closing of their "No. 3" company of "The Rosary" 3 at Denver. They declare the show has not had a losing week so far this season and that the Denver incident was simply a lay off of a week, made necessary by a sudden and unexpected change of policy at the Tabor theatre, which shifted from the booking of "dollar shows" to higher priced Shubert attractions.

H. H. Church has opened the new Gem, Terre Haute, Ind., with bookings out of the Charles Dourick offices in this city. The policy is four acts, three shows a day.

Gertrude Quinlan has been succeeded in the Lew Fields revue at the American Music Hall by Florence Moore, of Montgomery and Moore. Mr. Montgomery has been added to the company.

Maude Earle has been succeeded as the daughter in "Modest Suzanne" at the Colonial by Florence Martin, who appeared here last in "The Ladies' Lion" at the Illinois.

Madlyn Journe has been replaced as leading woman of the Alhambra stock company by Anne Brombaugh.

"The Prince Chap," which Charles Emerson Cooke, now erstwhile general press representative of the David Belasco attractions, used a few seasons ago for the unsuccessful exploitation of his ambitions as an impresario, will be offered next week at the College theatre as a stock company attraction.

The Inter-State Fairs and Carnival Booking Corporation has been organized here recently at a purported capitalization of \$25,000. At the head is Marcellus W. Meek, a former Chicago attorney.

Will Cooke, traveling representative of the White Rats Actors' Union, is reported due here this week on an executive mission of importance to that organization.

The Calumet in South Chicago, which gave up its brief effort recently as a burlesque theatre, will play traveling combinations booked out of the offices of James Wingfield, of the Associated Theatres of the Middle West.

Arthur Barrett, who was forced to cancel his vaudeville bookings recently, owing to the illness of his wife, has purchased a partnership interest with B. S. Muckenfuss, formerly chief of the Interstate vaudeville circuit, and will try his hand at "ten per centing."

Commencing on New Year's eve, the Grand Opera House will be added to the list of local theatres that give Sunday night performances. The attraction on that date will be "Pomander Walk."

Owing to the illness of Hugh Nixon, of Nixon & Hayes, the pair have been compelled to cancel their southern tour.

Nick Sampanis, who recently deserted the booking offices of Bob Burns in the Crilly building, has effected a booking arrangement with J. E. Irving of the United Booking Association.

It is officially announced that Albert Hart, Harry Macdonough and F. A. Hauschmann are out of the cast of "Gypsy Love" at the Chicago Opera House. The latter had an inconsequential part of a waiter that has been dropped entirely. One Charles Morrison succeeds Macdonough and George Bickel assumes the responsibilities of the part formerly played by Hart.

Menlo Moore's "Stage Door Johnnies" will be presented in a few weeks with Trux Oliver in the featured role. Miss Oliver replaced Aubria Rich, who suddenly abandoned the production at sight of a few contracts calling for some single efforts on the Pantages' time.

Hansen and Bljou have separated.

Minnie May Thompson, in private life Mrs. Arthur Don, is at present in Los Angeles, suffering with heart trouble. Miss Thompson has retired from the profession and her husband is now working with Ed Crawford.

Mrs. Alexander J. McIvor-Tyndall, wife of a leader of the New Thought colony of this city, brought up in the toils of the South Clark street police station last Sunday as the result of an arrest here on a charge of having robbed Laura Hudson, a former New York actress and the alleged affinity of Mr. Tyndall of diamonds valued at \$300. Mrs. Tyndall was arraigned before Judge Dolan the next day and pleaded not guilty. The case was continued ten days, and the woman was released on bond.

Charles O. Harding, a booking agent, and the proprietor of a moving picture theatre in Forest Park, a suburban place about three miles out on the West Side, was the victim of a hold-up Thursday night of last week that caused him to be confined to his bed for several days under the care of a physician. Harding was returning from this city with a case of picture films, when passing through a lonely spot between the railway depot and the theatre, he was accosted by two strong-arm men, who proceeded to choke him into insensibility, after which he was dragged a distance of several hundred yards to a vacant lot, where the highwayman relieved him of two four-carat diamonds, a solid gold watch, and between \$21 and \$25 in cash. Some time later Harding regained his senses and staggered over to his theatre, where his wife was engaged in the work of "stalling" the audience until the arrival of the films. As soon as Mrs. Harding learned the particulars of the "hold-up," she immediately made an announcement and dismissed the audience after first returning the paid admissions. The robbery was reported to the authorities and Harding has offered a liberal reward for the recovery of his valuables.

WILSON AVE. (M. Licalzi, mgr.; agent, W. V. M. A.).—Billy Burke's "Foolish Factory"; Ernest Carr and Co.; Carter and Waters; El Barto; Murdo Trio. Last half: Four Rianos; Orpheus Comedy Four; Amann and Hartley; Bander La Velle Trio; Ferguson and Northlane.

WILLARD (J. G. Burch, mgr.; agent, W. V. M. A.).—Four Rianos; Orpheus Comedy Four; Romano Bros.; Amann and Hartley; Ferguson and Northlane. Last half: Billy Burke's "Foolish Factory"; Ernest Carr and Co.; El Barto; Murdo Trio; Carter and Waters.

ASHLAND (A. E. Weidner, mgr.; agent, W. V. M. A.).—Goldsmith and Hoppe; Julian Trio; Hines and Remington; Eddie Gardner; Herrin and Miller. Last half: Maxima Models; Bogart and Nelson; Laypo and Benjamin; Elina Gardner; Carew and West.

FT. WAYNE (F. E. Stouder, mgr.; agent, W. V. M. A.).—Week of Dec. 18 (Monday matinee). Four Rianos; Belle Adair; Walsh, Lynch and Co.; Orpheus Comedy Four; Musical Norrises; Paris Green.

CEDAR RAPIDS (Vic Hugo, mgr.; agent, W. V. M. A.).—Monday night, Madame Bescon; Celli Opera Co.; McIntyre and Harry; Goldsmith and Hoppe; Graham and Randall; Goodrode.

KEDZIE AVE. (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Laypo and Benjamin; Three

Dolces; Porter J. White and Co.; Bertie Fowler; Three Donalds. Last half: Kelley and Wilder; Walsh, Lynch and Co.; Nadell and Kane; Lads and Lassies (one to fill).

SOUTH CHICAGO (Harry Wilson, mgr., Gaiety Theatre; agent, W. V. M. A.).—Page and Morency; Elsie Murphy; Norton and Russell; "Held Up"; Hildebrand and Delong. Last half: Kennison Sisters; Thompson and Carter; Alf, F. James and Co.; Dick Ferguson and Three Livingstons.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Kennison Sisters; Thompson and Carter; Three Bittners; Stewart Johnson; Surazal and Razali. Last half: Warren and Frost; Julian Trio; Page and Morency and two to fill.

EVANSTON (Evanston Theatre Co., mgrs.; agent, W. V. M. A.).—The Norrises; Elina Gardner; Walsh, Lynch and Co.; Kelley and Wilder; Herbert Germaine Trio. Last half: Wilson and Aubrey; Three Dolce Sisters; Surazal and Razali; Lewis and Green; Arthur Lavigne and Co.

SAN FRANCISCO

By ART HICKMAN.

VARIETY'S San Francisco Office,
908 Market Street.
(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Ada Reeve received light reception on debut in "Frisco," but after her third song audience capitulated. She put over eight numbers, being encored to the rafters and taking repeated bows after closing song. Her dancing also met approval. Mrs. Gardner Crane & Co. in "The Little Sunbeam," closed the first part, scoring heavily. Gennaro & Bailey opened fairly well, Gennaro's dancing being a feature. Mr. and Mrs. Jack McGreevy (holdovers) had the hardest position on the bill for a talking act, but secured numerous laughs and scored hit. John and Emma Ray put on "Casey the Fireman." It was a scream and enjoyed much better than their act of the previous week. The Six Bricks in their feat of athletic skill, closing the bill this week and last, held everybody. The Bricks have made a reputation in "Frisco" town by quick work, and no stalling. Mile. Defalliers & Family got applause at close. Les Fraednad repeated ventriloquist act. "Standing room only" prevailed at this house.

EMPRESS (Sullivan-Considine, mgrs.; agent, direct).—A capacity audience greeted opening bill. Burgos & Clara opened nicely with the lariat throwing, scoring. Mondane Phillips, billed as "the girl of many voices," has a pleasing manner, but the only imitation of note throughout was a kid number, well received. Kennedy & Williams proved the best racketeer act seen in months. It has a real comedian of a different type, with a partner who sings ballads without scraping for the high notes. The boys have all new comedy and the act is a meritorious one from start to finish. The Laverne-Barbour Play-ers presented an exceptionally good rural sketch with a moral, there being just enough comedy to taper off the tears. Luigi Dell Oro, instrumentalist, has too lengthy an opening overture. Essential for the musician to re-establish himself with "rag" melody. This act should be novelty enough to make substantial hit without "patriotic" assistance. Bernard & Arnold were a "riot." "The Telephone Girls," Edward Blimberg featured, good closing act. The chorus strong and the setting applauded. A couple of more numbers with such a capable chorus would go better than monologuing. A mistake is made in not permitting the brunt ingenue, at the left side of the telephone board to lead a number. The act closed in fine style with a breezy "rag."

COLUMBIA.—Robert Hilliard playing to good business.

CORT.—Sheehan's English Opera Company, booked for two weeks, is only playing one business but fair. The Paris Grand Opera Co. will fill the open week.

SAVOY.—"Checkers" doing good business.

REPUBLIC (Old Alcazar).—Opens Christmas Eve with seven acts and three pictures.

VALENCIA.—Opens Jan. 13.

PORTOLO LOUVRE, ODEON, HEIDELBERG, TAIT'S and TECHAU cafes doing good business.

Turner & Dahnken, who had a monopoly on the moving picture business in San Francisco before the General Film Co. (or, other wise, "Trust") invaded this section, have succeeded in securing fourteen houses as far south as Fresno. It is safe to say that they received \$100,000 for their business created in San Francisco, and that they also received an additional \$18,000 for a small frontage on Market street, necessary to complete Pantages' new vaudeville house.

Since the purchase of the Gaiety, Fillmore street, business has dropped off.

Sid Grauman, W. P. Reese and Mrs. Ella Weston were the participants in a comedy show. A pretty woman presented a sketch to Mr. Grauman, who said he could do nothing with it until passed upon by Mr. Reese, the S.-C. representative and booking agent. Lady with sketch enters office of Mr. Reese, expecting something like a thousand dollars a week and a contract for life. Reese advised her he could do nothing, and referred to Mrs. Weston, telling her she should be able to pass the judgment at a try-out performance favorably, to return to him and he would see if he could make room for the act. The woman returned with a very sarcastic reply, stating that she didn't think her talents should fall heir to such a dramatic critic as Mrs. Weston. Mr. Reese said, "Very well, if you don't care to undergo such a theatrical system." The lady quickly left Mr. Reese's office, imagining that she had been grossly insulted, and quickly sought her husband's advice, who manages a local hotel. His advice was that they both have an interview with Mr. Reese at once. The interview was short and brief. Eight or ten blows struck, both coming out with but few scratches, and the girl's husband, Mr. Young, being arrested for assault.

Robert Hilliard's manager, when arriving in San Francisco, went to Paul Gerson's school of acting and ordered a sufficient amount of supers for his show. He also stated that they must be well groomed, clean shaven and dressed to fit his show, in every way, shape and manner. The chosen men arrived, all made up at curtain time and went through the performance without a hitch. A great change in atmosphere came about eleven o'clock. When the men were to be paid their usual dollar for having the honor to support Mr. Hilliard, Mr. Hilliard could not see why a man that had nothing to do but to clothe himself in the very latest fashion, get a two-bit shave, a ten-cent shine and a box of make-up should be allowed the enormous sum of one dollar a night. The second night of the performance, the dollar-a-day men showed up at curtain time but many a tear was shed when they saw that they had been replaced by half-dollar men. The dollar men and their successors immediately got together and agitated a strike! But the old adage won—that a half a dollar is better than nothing.

The "Texas Tommy" seems to hold full sway here. Diamond and Nelson found some congenial chap of the gay life to show them an extra step or two which makes their act a riot. Besides using it at the Orpheum, the Portola-Louvre Cafe, the Princess, American, Empress, Liberty, Richmond and National, notwithstanding numerous Nickelodeons, present this freakish attraction and have no trouble in packing the house.

Monsieur Grazzl, who brought the Paris Grand Opera Company to San Francisco, did not only reduce his prices to one-half of what they originally were to convince the public what he had, but went so far as to announce to the public of San Francisco that if they couldn't support a Grand Opera Company at the prices now pending, it will be necessary for him to leave for Los Angeles to break even. He is not very highly elated over show business here.

Carrie Goebel Weston, daughter of Ella Hebert Weston, is to give a musicale at Notre Dame College, San Jose, 19. She is conceded to be a violinist of the finest technique.

The Hill, Petaluma, taken over by Tony Lubelski, was resold to the former owner, Mr. Wells, with Mr. Lubelski continuing booking.

M. Goldsmith, late owner of the Hayes, Napa, Cal., is to officiate in some manner in

When answering advertisements kindly mention VARIETY.

RATHSKELLER TRIO

SOME "HIT" COLONIAL, DECEMBER 11th

ROSE-YOUNG AND FRIEDMAN

"Putting Over" WILL ROSSITER'S "MAMMY'S SHUFFLIN' DANCE"
Undisputed Coon-Song "HIT"

the Bert Levey booking offices, when he takes up his new stand at the new Alcazar building.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—No one would think the holiday season was at hand to note the business in the big Chestnut Street house. Business at all the houses round town has been nothing to brag about lately, but the high-grade vaudeville bills seem to get the crowds. Irene Franklin topped the bill this week; Monday afternoon's audience was almost a full house. It did not seem to be the regular Monday crowd either for those "regulars" on Chestnut Street are of the brand which first started the word "hard." The Christmas shopping season probably accounted for some of it and the chance to see and hear the little singer whose "Redhead" song put more than one "single" and imitators by the dozen in the limelight of popularity, probably helped to swell the attendance. "She's a Friend of Mine" and "A Chorus Girl's Debut" were the new songs offered by Miss Franklin, and they made a hit along with all the others she sang. There isn't any good imitator of her—that is, after you have heard her sing her own songs. Burt Green filled in his usual spot at the piano. There wasn't much of a chance for any act to follow Miss Franklin and it fell to Bixley and Lerner to play to the "grand exit." It was tough on the pair. They got along slowly until just at the finish when they pulled a little "Texas Tommy." Probably any other act would have fared the same. The Picchiani Troupe closed the show to about a half house full, but those who remained seated long enough to allow the act to get started, remained through it for the acrobats have a routine of tricks which are well out of the ordinary and splendidly executed. They drew down a big hit for the spot they were forced to fill. There wasn't a real slow spot on the bill until after the headliner stopped the show. Fred Duprez had a corking spot between the Bell Family and Miss Franklin, and the monologist landed solidly. It was wonderful what the Bell Family did with their musical act. The glitter of the stage full of musicians caught the fancy of those in front and it was easy sailing from start to finish where the musicians wound up in a whirlwind of applause. The Spanish dances were a big feature with the act and the girl who did them won favor immediately. The "Lucia" number on the bells divided laughter with applause. The crowd seemed to enjoy the antics of the men who looked like a couple of stage brigands made up to sing the "Pirates of Penzance" and when the troupe tackled "Alexander's Band" the house was theirs. Duprez found them in good humor for his talk and never lost them, his burlesque drama finish being a corking finish. Duffy and Lorenz were slow getting started along the right line, but quickly picked them up and did very nicely. They can do much better by sticking to the neat work, a little of the opening talk being a bit rough for a classy act. The "coupon" song hit them hard and the duet on the bench was a dandy number. J. C. Nugent presented "The Rounder" as a successor to his more familiar sketch and put it over in good shape. The title does not fit this piece. There must be a dozen better ones to suit the cleverly written story. It's a great idea and there are many witty lines. Nugent makes his "house" a sort of a "dang classic" as in his other sketch, with a little moralizing at the finish and it was extremely well liked. Julie York lends him good support. No act given the "No. 2" position has done quite so well with it as did the R. A. G. Trio. These boys show some pretty nifty dressing in addition to their breezy and pleasing style of singing their songs and they could have added a couple more for the applause modestly gave away leaving them clamoring for more. The Chameroy's opened nicely with some cleanly handled acrobatics with the woman doing the heavy work. It is a neat act and nicely done. It's a good show and proved its worth.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The bill fell below the usual average, but it had no apparent effect on the patronage, a standing-room crowd

Frank

RICHARDS

AND

MONTROSE

Louise

Those Lively Entertainers

"THE COLLEGE BOY AND THE GIRL"

Playing P. G. Williams' Circuit

A BIG HIT BUSHWICK AND GREENPOINT

NEXT WEEK (Dec. 18) ALHAMBRA, NEW YORK

Direction, JAMES E. PLUNKETT

being on hand Monday evening. The show ran on an uneven keel picking up in spots and dropping back again. A colored quartet under the title of "Veterans of '63" proved the big applause winner. The men really have good voices and get a lot out of their songs with just enough comedy thrown in to do no damage. There are recruits from the Williams and Walker shows. Singing and dancing teams were in the majority. Patterson and Titus took the first fling at it with a little talk, getting by fairly well on their stepping at the finish. Following an ordinary routine of magic tricks with Sylvester handled in a clever manner, the Shelys offered more singing and stepping which went through with good results, the man's singing helping quite a lot. There was plenty of show to the Anvil Trio, a musical act with some novel effects and lightings. The music was of fair quality but seemed to please well enough. The Smith Brothers did a lot to bring up the average of the show with their capital ring work. The boys work fast and crowd a lot of good tricks into a few minutes. They feature some one-finger tricks which deserve to be noticed. The boys have a nice looking act. Lane and Kenney are also singers and dancers with a little talk on the side and they were well liked. Thomson, a juggler did very nicely. He works in white face and uses a sign which comes close to bearing one of Gil's remarks. His juggling met with favor. Another singing and dancing turn was O'Dowd and Rose. O'Dowd formerly had a partner who had a sister. O'Dowd met the sister and the two men act broke up. Rose is the sister and she and O'Dowd are doing much the same act as O'Dowd and her brother did before she appeared. They put it over in a likable manner and he cleaned up strong with an eccentric character bit.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—The Les Nereux Trio, a posing act was featured this week, but did not appear for the first show owing to their baggage going astray. According to the billing they did not need much, so that it must have been a careless baggage man that

mislaid it. There was plenty of show to get along with until the three living models found the chalk and other make-up. It was a star musical number show for the small time and played at race horse speed right through, averaging well up to the best seen in some time. Sterling and Gold started things nicely with their dialect songs. Their voices are pleasing and they make a neat looking act for this grade of time. Anita, a violinist and pianist who handles rag numbers mostly did very nicely. Anita is a clever girl and knows what the "pop" vaudeville patron likes. After several minutes of wasted time with some old gags, the Hudsons blossomed out into a real novelty team with their ventriloquial offerings. Both are clever at it and the hand-faces are very well done. Old life saver, "The Irish Justice" was on duty again. It was offered by the Unique Comedy Four with Mike Needham as the judge. Billy Hallman, Kelly, Murphy and Vivian Wood as the other principals and a couple of stage hands as the "prisoners." It's old stuff but the Unique Comedy Four have been cleaning up with it round town and it was a roaring hit here. When the "Justice" goes stale the Unique Four can do a dancing act, for they are all steppers. Ralph Clark scored solidly with his harp-playing. He is an excellent player and plays likable music. He can cut out the talk, also some of the stogy mannerisms without harming his act any. The Nyack Duo, a couple of good looking and well dressed girls put over a singing act in good style. They sing well and carry a production for the final number, a real novelty in the picture houses and it got a hand on sight. Another dandy looking singing turn was shown by the Curtis Trio, two men and a girl who have pleasing voices and make their songs hit the mark. Appearance helps this act right from the start and they ought to find favor anywhere on the small time. Some clever head and hand-balancing tricks by the Dalley Brothers brought them liberal reward.

BIGOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Bobby Heath, the song writer

and singer, formerly with the Four Musical Monarchs, was featured this week. Others were: Zeno, Jordan and Zeno; J. Hunter Wilson and Effie Pearson; Radie Furman; Miles and Miles; C. W. Littlefield; Dunlap and Folk.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—Valerie Berge's Players in "What Happened in Room 44" was the headline act this week with Barry, Halvers and Co.; Martin's Dog Bandits; John F. Clark; Ward and Cullen, and Henri Davis on the bill.

KEYSTONE (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Harry Holman and Co. in "The Wise Old Owl"; Will Lacy; Moore and Moore; Thos. Potter Dunn; Rhoda Bernard; W. S. Harvey and Co.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Alber's Polar Bears; Jones and Grant; George Lauder; Lewis and Werner; Charles Harrison and Fern Sisters; Adelphi Quartet.

ALHAMBRA (Frank Mikone, mgr.; agent, M. W. Taylor Agency).—Gennaro's Band; "Number 44," a railroad sketch; Sutzman and May; Three Romans; Dan McGarrigan; Mitchell and the Elaine Sisters.

HART'S (John Hart, mgr.; agent, M. W. Taylor Agency).—Six Cornallias; Flying Valenteens; Mann and Franks; Three Creighton Sisters; Johnson Brothers and Johnson; Mae Francis.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Delaphone; Hall Brothers; Morgan Chester and Company; Sterling and Chaspin.

COLONIAL (Al. White, mgr.; Booked direct).—Carl Wallner; The Marks; Musical Tremaines; Veronica Devine; Jim Harkins; Lester Brothers and Tydemann.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Miskel, Hunt and Miller; Two Alfreds; Keelo and Leighton; John Dooley; Harcourt and Leslie; Maxine Wells.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—14-16 Flying Bordeens; Three Troubadours; Lasher, Millman and Co. Folette and Wicks; William Pitts.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman).—14-16 Post, Russell and McBride; Rinalda and Zeleny; Glingras; Whiteley and Bell.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Prince Youturkey; Six Imperial Dancers; Sam F. Curtis and Co.; Reel Allen and Co. Valeno's Band; Austin Brothers.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—14-16 Leahy Brothers; Three Comiques; Mansfield and Clark; Bryant and Saville; Four Musical Elephants.

COLUMBIA (Nixon-Nirdlinger Agency).—14-16 Berkley Trio; Criterion Quartet; Anderson and Mack.

COHOCKSINK (Nixon-Nirdlinger Agency).—14-16 Henry and Wood.

PLAZA (Chas. Oelchlagel, mgr.; agent, H. Bart McHugh).—Cycling Brunetts, Franchini and Vernon; Harry Fern & Co.; Freedland and Clark; Tennis Trio.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—14-16 Adams & Henry; Robt. Hildreth & Co.; Miller and Cleveland; Edmond Wilson Co.

PT. HENRY (D. Sader, mgr.; agent, H. Bart McHugh).—14-16 Sam Barton; Fletcher & Hanson; Marlowe & Plunkett.

GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—14-16 Corey; Zeeman & Tanzman; Richardson; Musical Macks.

ADDITIONAL (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—14-16 Monte McCoy; Williams & Williams; Henry & Lewis.

GERMANTOWN (Walter Stumpff, mgr.; agent, J. Kraus, agent).—14-16 Great Sterk; Morgan Chester & Co.; De Mitchell Bros.

MODEL (H. A. Lord, mgr.; agent, J. Kraus, agent).—14-16 Joe Hardman; Carrie Raymond; Chas. Howe & Co.; Radcliffe & Belmont; Errac.

IRIS (M. J. Walsh, mgr.; agent, J. Kraus, agent).—14-16 Nick Santora Co.; Robt McDonald; Sam Golden; Oriole Trio.

ALEXANDER (Geo. Alexander, mgr.; agent, J. Kraus, agent).—14-16 Meyers & Tansel; Romanov & O'Meara; The Alberts; The Norman Bros.

CRYSTAL PALACE (Dave Baylinton, mgr.; agent, J. Kraus, agent).—14-16 Paul & Leonard, Inc.; Walker; The Esmonds; Yager & Kemp; Barney Childs.

FAIRHILL PALACE (C. Stangle, mgr.; agent, J. Kraus, agent).—14-16 John

Red Cross Christmas Seals

GIVE AID TO FIGHT Tuberculosis

On Sale Everywhere at One Cent Each

By Courtesy of M. Stein Cosmetic Co.

When answering advertisements kindly mention VARIETY.

FRANK

MIKE

Hanlon AND Hanlon

SENSATIONAL GYMNASTS

UNITED TIME

Direction, H. B. Marinelli, Ltd.

son & Bonnell; Morshead & Morshead—Jack Burnatt.

GRAND (Chas. Rapoport, mgr.; Stein & Leonard, Inc., agents).—14-16 N. McCurdy; Basile & Company; Force & Upton; Mrs. Peter Maher.

HIPPODROME (Chas. Segall, mgr.; Stein & Leonard, Inc., agents).—14-16 N. McCurdy; Basile & Company; Force & Upton; Mrs. Peter Maher.

LYRIC (Dan Tyrrell, mgr.; Stein & Leonard, Inc., agents).—14-16 N. McCurdy; Basile & Company; Force & Upton; Mrs. Peter Maher.

MAJESTIC (Wm. Valli, mgr.; Stein & Leonard, Inc., agents).—14-16 N. McCurdy; Basile & Company; Force & Upton; Mrs. Peter Maher.

GAYETY (John P. Eckhardt, mgr.).—Honeymoon Girls.

TROCADERO (Sam. M. Dawson, mgr.).—The Daffydills.

CAPINO (Elias and Koenig, mgrs.).—Rose Sydell's "London Belles."

EMPIRE (E. J. Bulkie, mgr.).—"Imperial."

David Kaplin, the young violinist who leads the orchestra at Zeleus's is making a big hit with his playing of popular airs. He recently proved his ability by helping out at the Empire when the director of one of the shows became ill.

There is a disagreement over the amount of money asked and offered for the lease of the Alhambra. "Pop" vaudeville house at Twelfth and Morris streets. The deal giving W. W. Miller the house has not been closed.

Added to the large collection of oil paintings at Zeleus's cafe is one, life size, of the head of a lion painted from life at the Paris zoo by George Palmer, the owner and member of the Five Perisoffia jugglers. It was painted during his spare time on the road and is a brilliant piece of work. The painter-juggler has loaned the canvas to Zeleus for safety during the acts travels. It is being greatly admired by the patrons of the cafe.

A letter from Niblo and Spencer, the American singers and dancers which went abroad last July, reports them still meeting great success throughout Europe. They are booked solid for return dates for several months and will be in the Revue at the Alcazar next June, July and August.

ATLANTIC CITY

By I. B. FULKRI

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Lyons & Yocco, hit; Barnes & Crawford, hit; Aerial Bartlett, dandy exhibition; Dorothy Russell & Co. (New Act); Grace Edmond, excellent; Rose Kessler, did very well; Ingram & Lind, very good; Hanley & Jarvis, went very big.

MILLION DOLLAR PIER (L. Young & Kennedy, mgrs.).—Wistar Grockett, hit; mer.).—Pictures.

STREPTICHARE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures.

CRITERION (J. Child, mgr.).—Pictures.

ROYAL (R. W. Brown, mgr.).—Pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—Robert Edson in "The Arab" (11-13); Wilton Lackey, in "The Stranger" (14-15); "Three Twins" (16).

John Child, the hustling young "impresario" of the walk picture house known as the Criterion, has for the past few months been drawing a majority of the younger school children to his house Saturday afternoons. His success has been from the fact that he gives a numbered coupon to each youngster and a drawing is made. During the show the winners are announced and the lucky ones are given such infantile delights of motion, such as "Irish Mail" carts, "pushmobiles" and the like. This Saturday he is giving a "Pushmobile" contest on a policed section of the streets. The winners are to be given medals, sweaters and "sneak" shoes. Manager Child is of that "happy guy" sort and his success is well deserved.

Don Carney and his wife, Eva Weacott, are enjoying a rest here.

BOSTON

By J. GOOLITZ

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Pink Lady" opened to very good business, taking into consideration the season.

BOSTON (Al. Levering, mgr.; K. & E.).—"Ben Hur" in the 7th week and doing well.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Blue Bird." Seven weeks of good business.

PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick Wallingford." Still going at the 12th week.

GLOBE (R. Jeanette, mgr.; Shubert).—"Mutt and Jeff" more than making good and a big advance sale.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"The Thief," with Madame Simone. Business good.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Everywoman" Sixth week of the crush.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"Dr. De Luxe," with Ralph Herz, is back for the second trip of the year.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"The Seven Sisters," with Charles Cherry. Doing fairly well.

WILBUR & MAZE (George Magee, mgr.; Stair, Wilbur & Maze).—"The Little Outcast."

KEITH'S (Harry E. Guatin, mgr.; agent, U. B. O.).—"It looked like old times to the old-timers who attended the old-time variety show. The acts need no comment. They are just as good as they used to be. If the younger generation paid as much attention to detail as adverse criticism would be their lot. Here is the list: Allen & Clark; Fox & Ward; Lottie Ollson; Mr. & Mrs. Harry Thorne & Co.; Mrs. Annie Weissman; Gus Williams; Ward & Curran; Meggie Cline, and a ludicrous afterpiece.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—"Bud" Fisher; "Echoes of Erin" Co.; Percy Warren & Co.; Monroe & Mack; Bert Melrose; Leona Gordon & Kinley; Gere & Delaney; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—"Bell Boy Trio; Nelson Waring; Schrodes & Chappelle; Bert Shepard Co.; Conboy & Wayne; Robin Bohemian Four; Girard & Gardner; Merkle; Morris & Beasley; pictures.

SOUTH END (Louis M. Bos, mgr.; agent, Loew).—"Bert Sheppard Co.; Conboy & Wayne; Bohemian Four; Girard & Gardner; Merkle; Morris & Beasley; Bell Boy Trio; Nelson Waring; Schrodes & Chappelle; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—"Dugan & Raymond; Great Hagan; Musical Wilsons; Wertenburg Bros.; Taylor & Herbert; Ed. Winchester; pictures.

BRACON (J. Laurie, mgr.; agent, Fred Mardo).—"Stevenson & Nugent; Lavers & Loren; Matini & Co.; James Coburn; The Thayers; Four Baldwin; Harry Goldberg; Frank Hurley; pictures.

SCENIC, East Boston (G. Copeland, mgr.; agent, Fred Mardo).—"Carnells & Nelson; James Coyne; Frank Phillips; pictures.

SUPREME (J. Levey, mgr.; agent, Fred Mardo).—"Gertie Leclair & Picks; Charles Osborne; Dugan & Raymond; Adella Sears; pictures.

ORPHEUM, Quincy (J. Finn, mgr.; agent, Fred Mardo).—"Castellucci Bank; Kennette & White; Orpheum Stock Co.; pictures.

WALNUT, Woburn (M. M. Murray, mgr.; agent, Fred Mardo).—"Palmer & Dockman; Ed. Winchester; Charles & White; Gertie Leclair & Picks; pictures.

HOWARD (Al. Somersby, mgr.; agents, Mardo, National & Hunt).—"Speigel & Dunn; Valveno & La Moore; pictures.

BOWDOIN SQUARE (J. E. Comerford, mgr.; agent, National).—"Two Herdits; Nellie Moran; Stuart & Hall; Weston Sisters; Two Sharples; pictures.

PURITAN (F. G. Hawes, mgr.; agent, National).—"Vida & Hawley; Jack Dempsey; Elsa Ford; Stewart Bros.; pictures.

PARTIME (F. Allen, mgr.; agent, National).—"Rettl Murr; Charles Melien; Dick Howard; Schede & Rowan; pictures.

OLYMPIA (F. Woodward, mgr.; agent, National).—"Chas. Lewis; Mae Carlson; Bert Spears; Ann Dee; pictures.

ROXBURY (C. Buckley, mgr.; agent, National).—"Frances; Jack Martin; Harry Taylor; Ames; Marsha; Alice Melvin; Arthur Raymond; pictures.

APOLLO (J. Hennis, mgr.; agent, Mead).—"Atell & Eaton; Martin & Doyle; Mackie & Walker; Ed & Rolla White; pictures.

CONGRESS HALL (C. Schlessinger, mgr.; agent, Mead).—"Alice Melvin; Harris Bros.; George Caine; Annie Murray; pictures.

EMMETT (W. H. Wolfe, mgr.; agent, Mead).—"Golding & Davis; Johnny Clifford; Joe Daniels; pictures.

OLD SOUTH (F. Collier, mgr.; agent, Church).—"Harvey & Harvey; Musical Simpsons; Barton & Fee; Harris & Pierce; Marion & Darrow; "Wash" Cotes; Lillian Carter; Jack Mackie; pictures.

WASHINGTON (F. Collier, mgr.; agent, Church).—"Boyle & Craig; Gerardi Bros.; Byron & Claire; Morton & Bertram; Hilton; Mabel Parsons; pictures.

Warren Church, the booking agent, is fast recovering from the severe attack of pneumonia with which he was stricken. He is at his home in Winthrop.

"Joe" Mack, manager of the Hub theatre, is pulling a unique one, with his special picture night. Every Friday night he takes the rostrum, in person, and with a thorough knowledge of his subjects, shows actual scenes from the picture plants with slides of the familiar members of the picture companies. He sort of brings them together. He has already had a Vitagraph and Edison night. The Lubin and others are coming. His Edison night was a dandy in point of attendance and subjects. Then he distributes picture cards of the leading ladies.

Local moving picture operators had a smoke talk 8, at which there was an enjoyable time.

Manager Laurie of the Beacon theatre is giving away cigars and money to celebrate the arrival of a baby girl.

Fred Mardo is booking the New Orpheum at Newburyport, opened 14. O. Swasey is the manager. The house cost \$10,000 to fix up.

Alice Nielsen in her first local concert, George Proctor at the piano, Edward Lan-
kow, Andr-Caplet and Wallace Goodrich, are the gathering of bright stars that will entertain the elite in Mrs. Jack Gardner's palace in the Fenway to-morrow. Society from many sections will be in attendance and it will be real society.

To aid the betterment of theatrical conditions, a citizens' committee, of Northampton have invited John Craig and his players from the Castle Square Theatre to go there and produce "The End of the Bridge" for one week.

Bernard M. Corbett of the Edison Kinetograph sales department is in town. He has a legion of friends in the trade.

The courts have been asked to decide whether Rose Pitnof or Alsie Akroyd is the champion woman swimmer. Alsie was advertised that way on big stands while filling an engagement at Loew's South End last week. Rose took exception to it, and through her father, Ella Pitnof, filed a bill in equity in the Suffolk Superior Civil Court, asking that Alsie Akroyd and her agents, especially Herbert H. Pattes, be restrained from billing her as the champion. A subpoena has been issued and a writ is returnable next month. In her bill Pitnof claims that the billing employed by her rival tends to deprive her of "fame, notoriety and remuneration." She takes the stand that she has appeared in many theatres under the same billing and that newspapers all over the country have given her that title.

For a violation of the recent order issued by Mayor Fitzgerald regarding the abolition of the "Grizzly Bear" gyrations, a Charlestown dance hall has lost its license. Many residents of Charlestown complained about the "Grizzly Bear" and the "Turkey-Trot" that had been going on despite the Mayor's protest. His Honor sent License Commissioner Casey to investigate, with the result that the place was closed.

Some miscreant broke up the show at Union Hall, Allston, a picture house, when he scattered a preparation through the house, which

caused the audience to sneeze so much that they had to leave. The manager has offered a reward for the apprehension of the fellow that broke up the show.

NEW ORLEANS

By O. M. SAMUEL

(By Wire.)

TULANE (T. C. Campbell, mgr.; K. & E.).—"The Country Boy," liked immensely, the slang scoring unusually well; good business.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"The Common Law," poor show, second rate company, light houses. "The Girl of the Golden West," last half of week, big advance sale.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—"Cole DeLose, opened; Clifford Walker, pleased; Nana, landed solidly; Alma Youlin, well received; "Honor Among Thieves," enjoyed hugely; Gordon & Marx, laughter; Simone DeBeryl, appreciated.

GREENWALL (Arthur B. Leopold, mgr.).—"Fairly capable organization is the Lee Musical Comedy Co., which opened an indefinite engagement at the Greenwall Sunday afternoon, before a half-filled house. A heavy downpour of rain retarded larger attendance. The company is credited with long runs in the west, and the aggregation may have met with success in the small towns there, as it might in the small towns of other sections, but New Orleans demands up-to-date numbers and smart, snappy dialog in a musical comedy. These essentials were not disclosed in the two pieces presented, "College Chums," and "Caught With the Goods." A hard-working chorus added a certain amount of zest, but the show as a whole is mediocre. The success of the Lee company here is problematical.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"The White Squaw."

FRENCH O. H. (Jules Layolle, impresario).—"Layolle's French Opera Co., in "Carmen," "Les Fietards," "Rigoleto," "La Boheme" and "La Favorita." Mme. Fierens makes her debut in the last named opera Saturday evening.

LYRIC (Bert Gagnon, mgr.).—"Gagnon-Pollock Players in "Human Hearts."

MAJESTIC (L. E. Sawyer, mgr.).—"Tyson Express Co. in "The Girl of the Golden West."

LAFAYETTE (Abe Seligman, mgr.).—"Vaudeville."

The opera house at Patterson, La., burned to the ground Saturday night.

Starting with a capital of \$500,000, which may be increased at any time, the Mississippi Centennial Fair Co. has been organized at Gulfport, for the purpose of holding a mammoth fair in that city in 1917, commemorating the one hundredth anniversary of the admission of Mississippi into the Union as a state.

Jules Falk, the violinist, gives a concert at the Grunewald shortly.

George D. Baker has just completed a new play called "Rehoboth," the leading character is "Judas," and the theme is biblical but it deals not with religion. All this says eth Baker.

Attorney-General R. S. Hudson has procured an injunction against Vickahurs Local No. 261, American Federation of Musicians, charging that the organization has been operating in violation of the anti-trust laws.

Profound is the impression created here by Cora Buckman, doing heavy roles with the Gagnon-Pollock Players at the Lyric. Local critics have been unanimous in their praise of the actress, predicting a great future for her. Miss Buckman is credited with an interview in which she stated an actor who looks like an actor on the street isn't much of an actor.

ST. LOUIS

By J. F. FRYST

(By Wire.)

COLUMBIA (Harry D. Buckley, mgr.; agent, Orpheum Circuit).—"La Sonnambule," toniller, Nina Pavne's work being most conspicuous; Willie Holt Wakefield, pleased, proving drawing card; Leonard & Anderson Co.,

FREE SAMPLES—Exora Powder, Exora Rouge, Exora Cream, Exora Cerate and Mascarlillo
Sent on receipt of 4c. in stamps, for mailing and packing.

CHARLES MEYER

103-105 West 13th Street, NEW YORK

When answering advertisements kindly mention VARIETY.

The Exora Line is well known to professional people as the most satisfactory goods of their kind on the market. Exora Face Powder is the only face powder that stays on—one application lasts all day.

Meyer's Make-Up is sold in all cities and towns that have a theatre. Anything the dealer can't supply will be sent direct on receipt of price.

BEST PLACES TO STOP AT

Chicago's
One Popular
Theatrical Hotel

The Saratoga Hotel

SPECIAL WEEKLY RATES

THE SARATOGA CAFE, The Genteel Bohemian Cafe of Chicago
ROY SEBREE, Manager

Phone 7167 Bryant
Acknowledged as the
best place to stop at
in New York City.
One block from the Book-
ing Office, VARIETY and
the Pat Casey Agency.

"THE ST. KILDA"

The Refined Home for
Professionals.
Handsomely Furnish-
ed Steam Heated
Rooms, Baths and
every convenience.

Now at 67 W. 44th Street

PAULINE COOKE and JENIE JACOBS, Proprietors

entertaining: Felix Adler, acceptable; Siema,
pleasing; Gerald Grims & Co., favorable;
Four Holloways, encores; Clover Trio, accept-
able.

NEW HIPPODROME (Frank Talbot, mgr.).
—Tasmania Van Diemans, La Mother Com-
iques; Mms. Henner's Poodles; Gardner, West
& Sunshine; Three Marx Bros.; Kewana Japs;
Lester & Rinaldo, "balloon horse"; show
proved strong card. Streets lined with people
awaiting admission.

OLYMPIC (Walter Sanford, mgr.; K. & E.).
—Emma Trentini in "Naughty Marietta,"
good.

AMERICAN (D. E. Russell, mgr.; S. & H.).
—"School Days," opened to capacity.
CENTURY (W. D. Cave, mgr.; K. & E.).
—"The Old Homestead," with Edward L. Snider,
fair-sized audience.

GARRICK (Matthew Smith, mgr.; Shubert).
—"The Heart Breakers," George Damerel
featured, which made its initial bow at the
Shubert earlier in the season, returned to the
Garrick much improved. Fair business.

HAVLINS (Henry Wallace, mgr.; S. & H.).
—"Camille," with Florence Johnson in the
stellar role, pleasing, usual large audience.

SHUBERT (Melville Stoltz, mgr.; K. & E.).
—English opera company in "Tales of Hoff-
man," scored. Cost well balanced.

DEUTSCHER THEATRE ODEON (Hans
Loeb, director).—A German adaptation of
"The Hound of the Baskervilles" pleased a
large audience with an all-star cast.

STANDARD (Leo Reichenbach, mgr.).
—"High School Girls" opened to good business.

GAYETY (Chas. Walters, mgr.).—"Belles of
the Boulevard" turned them away at the
opening. One of the best burlesques of the
season.

BALTIMORE

By ARTHUR L. ROHR.

MARYLAND (F. C. Schenberger, mgr.;
agent, U. B. O.; rehearsal Monday 10).—Rock
& Milton, scored; Josephine Davis, clever;
Will Rogers, laugh; Corcoran & Dixon, very
good; Reibini & Giovanni, ill; Milo Benton
& Co., amusing; Ishikawa, Troupe, excellent.

NEW (George Schneider, mgr.; agent, Bert
McHugh; rehearsal Monday 10).—Show's Cir-
cus, excellent; Sophie Everett & Co., especially
good; Bell Canto Trio, liked; Shennery Pleas-
ure, clever; Fred & Lazzelle, laughter; John
Phillips, good.

VICTORIA (C. E. Lewis, mgr.; agent, Nix-
on-Nirdlinger; rehearsal Monday 10).—Dis-
call, Hall & Co., honors; Marathon Quartet,
pleased; Delavoy & Fritz, clever; Bryant
& Saville, amusing; Kathleen Lewis, liked; Crown
Musical Trio, applause.

WILSON (G. L. Wonders, mgr.; agent, J.
W. Hoover; rehearsal Monday 10).—Dora
Dora, hit; Berto & Bro., appreciated; Gus
Leonard, amusing; Bob & Bertha Hyde, laughter;
Ted Warwick, clever; Jim Leslie, applause.

PORTER (Charles E. Ford, mgr.; K. & E.).
—"Pasha," good attendance.

AUDITORIUM (J. W. MacBride, mgr.; Shu-
bert).—"Overnight," fair business.

ACADEMY (Tonia F. Dean, mgr.; K. & E.).
—"Radio Boy, in "Over the River," big house.

GAYETY (Wm. Ballauf, mgr.).—"Ginger
Girls" big houses.

MONTMARTRE (M. Jacobs, mgr.).—"Idols"
—"Idols."

SAVOY (H. Bascom Jackson, mgr.).—The
Boston Players.

HOLLIDAY ST. (Wm. Rife, mgr.; S. & H.).
—"Rock of Ages," fair-sized audience.

INDIANAPOLIS

By VERA BONE.

KEITH'S (Ned. Hastings, mgr.; agent, U.
B. O.; rehearsal Monday 10).—Keith's bill
this week is one of the best this season. The
most pretentious act is "California," beauti-
fully staged; the singing voices of the entire
company are splendid. Wood Bros. gave the
bill excellent start with splendid athletic
work, followed by Lelaine with some good
sight-of-hand work. Billie Gould and Belle
Arlene scored heavily. Huford and Chain
also did nicely. Tom Edwards would prob-
ably do better with new material. The Whit-
takers in a burlesque on "Dick Whittington"
were very good and liked immensely. Al
Rayno and his bull dogs are a strong finish-
ing act.

HOTEL TRAYMORE

STRICTLY FIREPROOF

308-310 West 58th Street (Near Columbus Circle) New York

The Finest Equipped and Most Modern Transient Hotel in New York

NOW OPEN

Every Room With Bath

Special Rates to the Theatrical Profession

\$2 per Day and Up

TELEPHONES { Office 60 } COLUMBUS
Cafe 95

HOTEL ALVARADO

1887 MICHIGAN AVENUE, CHICAGO, ILL.

MR. and MRS. JULE WALTERS, Proprietors

100 Rooms, \$5 per week and up; with private bath, \$6, \$7 and \$8 per week. All light,
airy rooms, with telephones and hot and cold water. Elevator service. Cafe in connection.
Four minutes from principal theatres. Phone, Chicago 1155.

LEONARD HICKS A Real Proprietor of a Real Place to Live

GEO. F. ROBERTS, Asst. Manager
Cor. Madison and Dearborn Streets,
CHICAGO

HOTEL GRANT



SCHUMANN O. K. HOTEL

6 to 12 Church St.

HARTFORD, CONN.

Opp. Hartford Theatre Stage Entrance.
Real Food, Real Rooms, Real People, Real
Rates, Real Location, Real Comfortable—Real-
ly don't overlook us when in HARTFORD.
FRED SCHUMANN, Prop.

Dad's Theatrical Hotel

PHILADELPHIA

WALKER HOUSE

Furnished Rooms, Best in Town

20 W. Eagle St., BUFFALO, N. Y.
Near All Theatres

ENGLISH'S (A. F. Miller, mgr.; agent,
Boda).—4 "Jumping Jupiter" (Richard
Carle), good business; 7-9 "Naughty Mariet-
ta" (Mile. Trentini), splendid business; week
11 "The Magic Melody" (Walker Whitehead).

SHUBERT-MURAT (F. J. Dalley, mgr.;
Shubert).—4-5 "The Henpecks" (Lew Fields),
splendid business; 6 "The Red Rose" (Vales-
ka Suratt), business fair.

PARK (Phil. Brown, mgr.; S. & H.).—Week

FLORENZ HOUSE

7 AND 9 W. 45TH ST. (Near Fifth Ave.),
NEW YORK CITY.

Room and Board \$9 Single; \$15 and \$20
Double.—Rooms from \$4 to \$10.

Diners (by Appointment only) 50 cents.
Phone 2611 Bryant.

Winchester Hotel

"THE ACTOR'S HOME"

San Francisco, Cal.

Rates—\$5c. to \$5 a day, \$1.50 to \$5 per week
100 Rooms. Centrally located, near theatres
ROLKIN & SHARP, Props.
OWAS BUSBY, Mgr.

HOTEL O'BRIEN

222, 224 and 226 N. Franklin St.,
PHILADELPHIA, PA.

VEB I W O'BRIEN Prop.

"THE CENTRAL"

221 W. 42d Street, NEW YORK

(Few Doors below Hammerstein's).

Large and small well furnished rooms, with
board. Private Baths. First-class French
and German Cooking. Moderate terms.
TABLE D'HOTE DINNERS served in the
ground floor dining room. 25 CENTS.
Phone 4686 Bryant.

ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres
Philadelphia, Pa.

4 "Satan Sanderson" (Norman Hackett), drew
large and appreciative audiences. Mr. Hack-
ett's portrayal was splendid. Week 11 "The
Light Eternal" with Louise Dunbar, a local
stock favorite.

GAYETY (B. D. Crose, mgr.; agent, Gus
Sun; rehearsal Monday 10).—Eldon, imper-
sonator; Howard's Bears; Herbert Cyril;
Brooks & Vedder.

EMPIRE (H. K. Burton, mgr.).—New Cen-
tury Girls.

The Indianapolis Orchestra again drew a
capacity house to the Shubert-Murat 10. The
orchestra is improving wonderfully and speaks
well for the directing ability of Mr. Ernest
Inhoff. Mrs. Herbert Milton Woolen was the
soloist with Mrs. S. L. Kiser at the piano.

Mr. Frank Thomas, who has been in the
real estate business in this city for several
months, joined the "Satan Sanderson" Co.
during a recent engagement here, succeeding
Mr. W. H. Sams in the role of Hugh Stires.
Mr. Thomas was in stock here for a couple
of seasons.

DENVER

(By Wire.)

ORPHEUM.—Odva, clever; Knox Wilson,
curtain calls; Burns & Fulton, whirlwind
dancers; Panita, artist; Ames Scott &
Henry Keane, refined; Inness & Ryan, pleas-
ing; Les Arados, good opener.

EMPIRE.—Aris Mystery, elaborate; Mil-
ler, Eagle & Miller, thrilling; Venetian Four,
picturesque; Niblo & Riley, original; Rae
Broche & Co., clever; Kate Fowler, good.

The Baker theatre has at last hit the
right pace and is doing the business with
vaudeville. Four acts and a picture at 5
and 10 have caught on. Every Sunday it is
a turn-away with balance of the week draw-
ing well. The house is under Peter Mc-
Court's management with H. J. Bayley in
charge, and is booked by Bert Levey, the
Frieco agent.

Harry Lustig is in charge of the Bert
Levey office here and is adding more houses
to the Levey string every week. The office
just opened recently but its progress has
been substantial.

The Pantages has changed its name to
the Crystal. Prices have been reduced also
from 10-20-30 to 10-20. A better clientele is
attending.

The new Shubert is under roof, but there's
a lot to be done yet before it is ready.
Looks now as if it won't open this season—
if so, at the tag end. The Shubert shows,
booked from the new Shubert when the
booking was done last summer, are coming
into the Tabor Grand.

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Nov. 6.

ADELPHI.—Alan Doone, the Irish-American
actor, opened here last week in "Sweet County
Kerry." The piece was an instantaneous hit,
principally through the efforts of Doone him-
self, who is conspicuous throughout. The
support is not altogether adequate. Miss
Kerry, the leading lady, is rather more dainty
than athletic, albeit she is very good at times.
Chas. R. Stanford, a "stock" actor of repute,
comes second in the honor list. Doone is on a
salary of \$750, but all extras are paid by him.
HER MAJESTY'S.—"The Chocolate Soldier,"
staged for the first time here, Saturday
week, was very successful and drew fairly to
be a winner. Apart from two of those principals
the vocalizing is somewhat weak. There are
many ambitious musical numbers throughout
the piece. Noel Fleming, Walter O'Connor,
Albert Kavanagh and a Model team are the
pick of the cast.

VALHALLA.—Valentine, an adaptation
from one of the late G. H. Wells' best novels,
opened Saturday. It is well acted and well
supported throughout. It will probably be one of
the longest hits of the year.

When answering advertisements kindly mention VARIETY.

RIGHT NOW THE FEATURE "HEADLINER" ON THE S. AND C. TIME

SYDNEY GRANT

Consequently he must deliver the Good "Goods"—WILL ROSSITER'S

"MAMMY'S SHUFFLIN' DANCE"

P. S.—Will Rossiter is the only Publisher Booming the Artists.

"Beauty and the Barge" has supplanted "Nobody's Daughter" at the Palace. The latter piece had a very successful six weeks' run. The present comedy is interpreted by a capable cast (local), augmented by Lillian Lloyd and Kenneth Brampton, English artists. Allan Hamilton is in charge.

The latest of the "girl" musical comedies to reach Australia is "The Girl in the Train," now at the Criterion. The Williamson comic opera people are responsible for its success. Principals are Florence Young, Sybil Arundale, W. S. Percy, Victor Prince, Jack Canot and a new dancer, Vivian Tailleu.

Maggie Moore, one of the greatest marvels of the present Australian age, has just finished a two weeks' season of bolsterous humor in "Mrs. McSweeney," by the late E. S. Spencer, a local humorist. The piece is somewhat flimsy in appearance and borders on broad farcical lines, strongly reminiscent of "Muldoo's Picnic," the friend of our youth. As Mrs. McSweeney, Maggie Moore is in her element. Considering that she is fully 61 years of age and about fifteen stone weight, her performance is little short of wonderful.

Melbourne Shows.

HER MAJESTY'S—Melba's Opera Company. Business tremendous.

PRINCESS—"A Girl's Temptation."
ROYAL—H. B. Irving, in "The Lyons Mail."
KING'S—"The Midnight Wedding."

THEATRE ROYAL, Adelaide.—Ethel Irving is playing to capacity in "The Witness for the Defence."

HIS MAJESTY'S, Perth, is occupied by the J. C. Williamson "Arcadians" Co. Big houses the rule. "Miss Hook of Holland," next.
TIVOLI.—Johnson & Dean, American colored act, real hit; Reece Trio, including La Petite Lurie, child balancer, fine; Sam Mayo, comedian Finney, swimmers; Sisters Saxony; Armstrong & Kelly; Harry Linden; Irving Sayles; Clarke & Hamilton; Les Warton & the Westons.

NATIONAL.—Lord's Dogs, the next best to Barnoid's act; Dancing Brennans, good; Archie Glen (brother to Morny Cash), great; Frank J. Sydney & Co., acrobats and athletes, fine; George Sorlie; Maurice Chenoweth and usual holdovers. Also Smith & Smole, clever acrobats.

PRINCESS (J. C. Bain's house).—Du Noe's Dogs, feature, pretentious but animals hardly right yet; Driscoll Boys; Victor, ventriloquist; Neville Girls; Little Willie; Fritz Christian, Danish violinist, and others.

OPERA HOUSE (Melbourne).—Harry Allister and the Four Ksaracs, the big items, both hits. Also here J. C. Ling and Frank Hawthorne.

GAITY (Melbourne).—Sandow, trick pony, wonderful; The Lotos, French acrobats; Parker & Wilson.

TIVOLI (Adelaide).—Bill contains Louie Tracey; the Dapper Dandy Boy; Ridiculous Recco, tumbler; Keldine & Kilmo, cyclists; Carleton & Sutton; Elsie Green; Frank Karro and Joe Rox.

KING'S (Adelaide).—Vagdas, champion ball punchers; Banveen, musician; Eva Mudge; Julie Garrison and the Wanderers' Musical Party.

Sam Mayo, the English comedian, complains of the lack of protection accorded a singer's material in Australia. Mayo has had nearly all his songs published, and in consequence, they have been sung here by various comedians at different times. Mayo, at times, is the hit of the bill and again is sometimes the reverse.

James Finney, the swimmer, has received information from his attorney re the trouble over the loss of his basket containing personal property, including all his medals. The articles were lost by a baggage man in America last year. They have never been recovered. Finney will sue the baggage man.

Johnson & Dean and Johnson & Wells, colored acts, are both playing Australia for Rickards & Brennan, respectively. The male members are brothers. A somewhat unusual coincidence.

Kuns & Kuns, an American musical act, gave a try-out at the Tivoli Wednesday. It is not known yet whether the act was booked. The team expected to fix with Brennan through Congdon of Honolulu, but St. Clair, the general manager, thought the act too quiet and artistic for his houses. Therefore no business.

James Brennan is now in Melbourne. He will probably remain there for the opening of the new theatre next month.

Jordan & Harvey, the Hebrew comedians, proved a big hit in sleepy Brisbane. They are now in Melbourne repeating former success. The act has been a riot all along the line. Hayman & Franklin, well known here, will be the next Yiddisher act along.

BERNICE JACK F.

HOWARD AND WHITE

In the Comedy Playlet

"BILLY'S AWAKENING"

By FREDERICK ALLEN

HARRY TATE'S CO. New York England Australia Africa

FISHING AND MOTORING

The Balliots

NOVELTY GYMNASTS

Hammerstein's This Week (Dec. 11)

PETE LAWRENCE and Co.

Presenting a Classic in Slang "THE FRESH FRESHMAN"

Copyright Class D. XXc, No. 20065, May 5, '10

UNITED TIME

Eva Mudge leaves for New Zealand this week to play the Fuller time.

Hessie, the American monologue juggler, is now playing the J. C. Bain house. Negotiations with the Fuller (N. Z.) people fell through, the latter failing to entertain anything near the figure asked for, although it wasn't very high.

Fritz Christian, the Danish violinist, is also with Bain. The act is just about noticed.

Tommy Burns, Jack Lester, Jimmy Clabby, Sam McVea and his manager, Billy McClain, are all around the vaudeville haunts lately, combining business with pleasure. McVea gave a turn at a benefit concert at the Stadium. He has a very nice light baritone voice.

Bert Levy, the cartoonist, landed here again last week after an absence of twelve years. He comes over to see his aged mother.

Claude Golding and Clara Keating, writing to friends here, state that they are doing splendidly in the States.

Arthur & Muriel Vabli, The Dynos, Rivers & Rochester, Clarence Sisters, The Wheelers and several others from this side, are heard of occasionally.

Morris & Wilson, Australia's best acrobatic team, dissolved partnership last week, after nine consecutive years. This team went to America recently and returned in record time. They found work much easier here.

At the Brennan Brisbane house, Frank Yorke, Roy Rene, Maude Mortimer and Dora Leslie are most prominent, whilst Fred Blue

ett, Jack Kearns, Blanche Timmins and the Lewis Trio are the pick.

Clarke & Hamilton leave for New Zealand shortly. The Potter-Hartwell Trio go there also next month, en route to England.

AKRON. (E. M. Stanley, mgr.; agent, Felber & Shea; rehearsals Monday and Thursday 10.30).—7-9 Lucifer & Kimbler, good; Harry Chalmers Rego, excellent; Halligan & Ward, fine; Rita Gould, hit; Charlotte Parry & Co., well liked, honors; Skipper, Kennedy & Reeves, pleasing; 11-13 Joe Spisell & Co., amusing; Ames & Corbett, good; Hoyt, Lessig & Co., excellent; Buford, Bennett & Buford, took well; Jarro, ordinary; Russell, Smith, Minstrels, fair.

GRAND (O. E. Eisler, mgr.; S. & H. agent).—7-9 "The Rosary," pleased capacity; 11-13 "Fantasma," good business; 14-17 "White Sister."

MUSIC HALL (Miller & Collins, mgrs.).—Reveridge Stock Co.

STAR (Myers & "Buck" Bailey, mgrs.; rehearsals Monday and Thursday 10).—7-9 Mighty Haaga, clever; Geo. Wilson, good; Major Roberts, liked; Laura Bishop, ordinary; 11-13 Flora Mitchell, good; Larry Haggarty, witty; Moore & Smith, pleasing.

TOM HARRIS.

ALTOONA. (Wilmer & Vincent, mgrs.; U. B. O. agent; rehearsal Monday 11).—Prince Runton & Co., scored; Ferral Desmond, good; Foster & Foster, scream; Mildred Devore & Co., favorable impression.

MISLEW. (I. C. Mishler, mgr.).—11 Blanche Bates; 12 "Jardin de Paris Girls"; 13 "Girl of the Mountains"; 14 "Cow-boy Girl"; 15 "Rejuvenation of Aunt Mary."

E. G. B.

ANN ARBOR.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Monday 3).—11-13, Victorine & Zolar Present, fine; Irwin & Herzog, good; Dan Mason & Co., well liked; Dorach & Russell, hit; 14-16, Four Prevosta; Guerro & Carman; Somers & Storke; Mitchell, Wells & Lewis.

BUFFALO.

SHEA'S (Henry Carr, mgr.; agent, U. B. O.; rehearsal Monday 10).—Gus Edwards' Song Revue, excellent; Four Lukens, startling; Charlie Olcott, novelty; Lew Bloom, hit; Hilda Hawthorne, scored; Robert Troupe, artistic; Cressy & Dayne, passed.

LAFAYETTE (Charles E. Bagg, mgr.; rehearsal Monday 10).—"Tiger Lilies."

GARDEN (Charles E. White, mgr.; rehearsal Monday 10).—"Jersey Lilies."

FAMILY (A. R. Sherry, mgr.; agent, Consolidated; rehearsal Monday 10).—Musical Stoddards, hit; Sam Lucas, good; Juggling Nillos, classy; Stanley White, fine; Tom Mahoney, humorous; Garisnelli Bros., clever.

NEW ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated; rehearsal Monday 10).—Lew Palmere, very clever; Mattie Lockett, fine; Dave Raphael, scored; Lewis & Pearson, favor; Flying Rogers, sensational; Gerando, artistic; Eleanor Ray, pleased; Cowboys & Wayne, headliner; Jack Symonds, amusing; Three Gamons, unusual.

STAR (Peter C. Cornell, mgr.; K. & E.).—11-13, John Drew, in "A Single Man"; 14-16, Chaucery Olcott in "Macaulay."

TECK (John R. Oshel, mgr.; agent, Shubert).—14-16, Marie Cahill, in "The Opera Ball."

LYRIC (John Laughlin, mgr.; agent, S. & H.).—"Our New Minister."

BUTTE.

EMPIRE (W. J. Swarts, mgr.; S. C. agent; rehearsal Saturday 11).—Week 4 Pearl Stevens, pleasing; 3 Dixons, fair; Lew Hawkins, big; Mr. & Mrs. Mark Murphy, good; Malvern Troupe, good.

EMPIRE (A. B. Soaman, mgr.; Ind.).—Week 4 Delors Musical Comedy Co.

FAMILY (Earl Keeler, mgr.; Ind.).—Stock. BROADWAY (James K. Heslet, mgr.; K. & E.).—Dec. 1 "Gym Maid," S. R. O.; 2-7 Dr. Barnum.

SAM ADELSTYNE.

BUTTE, MONT.

BROADWAY (James R. Heslet, mgr.; K. & E.).—15 "Madam Sherry."

EMPIRE (A. B. Soaman, mgr.; Ind.).—Deloy Musical Comedy Co.

FAMILY (Earl Keeler, mgr.; Ind.).—Stock. SAM ADELSTYNE.

CAMDEN.

BROADWAY (W. B. McCallum, mgr.).—7-9, Lewis & Harr, good; Two Mullers, very good; Bernie, recalled; Stutsman, clever; Goodwin Bros., hit; 11-13, Georgalas & Bro., clever; Cummins & Thornton, hit; Buckley, Martin & Co., pleased; Sam J. Harris, big; Felix & Veronice, acting; 14-16, German & West; Henry A. Hargrave & Co.; Mysterious Evelyn; Gertrude Black; Cowboy Minstrels.

TEMPLE (F. W. Falkner, mgr.).—7-9, "Brown's in Town"; 11-13, "Madame X," big attendance; 14-16, "Paid in Full."

FRANK SHERIDAN.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; U. B. O. agent; rehearsal Monday 10).—L. A. Toy Bros., daring; Nevins & Gordon, pleased; Marlon Garson & Co., won favor; Henry Horton & Co., liked; Marie Fenton, nicely; Paul Dickey & Co., fair; Fox & The Millership Sisters, feature; Collins & Hart, scored.

GRAND (J. H. Michels, mgr.; rehearsal Monday 10).—Lillian Barnett, pleased; Young & Brooks, very good; Melroy Duo, did nicely; Four Londons, headline; Fred Houston, scored.

PROSPECT (H. A. Daniels, mgr.; U. B. O. agent; rehearsal Monday 10).—The Mars, sensational; Milt Arnsman, good; Gertrude Dudley & Co., good; McCormack & Irving, pleased; Mysterious Maids, took well; Rusko, Kirk & Ralston, hit; Beatrice Ingram Play-ers, feature; Scott & Wilson, clever.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"Zallah's Own."

EMPIRE (E. A. McArdel, mgr.; rehearsal Monday 10).—"Taxi Girls."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—Dorothy Donnelly & Jack Barrymore, "The Princess Zim Zim."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Monday 10).—Christie Macdonald, "Singing Maid."

LYCEUM (Geo. Todd, mgr.; S. & H.).—Thomas E. Shea.

CLEVELAND (Harry Zirkel, mgr.).—Stock. WALTER D. HOLCOMB.

COLUMBUS.

KEITH'S (W. W. Prosser, mgr.; agent, U.

When answering advertisements kindly mention VARIETY.

CHARLES HORWITZ

Author of the best in Vaudeville. Constantly adding to his big list of successes. Order that sketch or playlet, special song, patter, monologue, &c., from

CHARLES HORWITZ,
1403 Broadway (Room 315), New York.
Phone 2549 Murray Hill.

ANDREWS

SECOND-HAND GOWNS
EVENING GOWNS STREET DRESSES
SOUBRETTE DRESSES FURS.
506 So. State Street CHICAGO



REAL HAIR, Negro, 27c.; Silly Kid, Indian, Bald Character, Irish, Dutch, 75c., \$1.00-\$2.00; Soubrette, \$1.50-\$3.00. Ask catalogue KLIPPERT, Mr., 4 Fourth Ave., N. Y.

SECOND HAND GOWNS

INGENUE AND SOUBRETTE. ALSO FURS

BARNETT

503 STATE STREET CHICAGO
Telephone 2695 Bryant.

W. H. BUMPUS TRANSFER

Baggage Called for and Checked to all Railroads and Steamboats.
Stand, S. E. Cor. 43d St. & 8th Ave.
Storage—764 11th Ave., bet. 53d & 54th Sts.
Office—276 W. 43d St. NEW YORK.

COSTUMER

THEATRICAL

Tel. 2568 Murray Hill.

M. SIMOWITZ

Burlesque and Vaudeville Costumes
51 West 37th St., New York City.
"ALIBABA" DANCING CLOSS
Short Vamps

Price, all wood sole, \$4.00;

leather shank \$5.00 delivered free. Patent fastening. Manufactured by

ALBERT H. BENDER SHOE CO., Milwaukee, Wis.
Tel. Bryant 4448.

JACOB WEISSBERGER

Attorney and Counselor-at-Law
Suite 701-702, George M. Cohen Theatre Building,
1425 Broadway, New York City.
Please take notice that I have removed my office to the above address, where I will continue to serve the theatrical profession.

OOSTUMES

MADE TO ORDER.
Largest Stock in U. S.
Facilities for Manufacturing Unsurpassed.
25 yrs. Experience.

Write for Catalog, 80 Pages, 600 Illustrations
FRITZ SCHOULTZ & CO.
Phone Central 1705 18 W. Lake St., CHICAGO

JEFF HOFFMAN

(Sketch Writer)

The sketch that pleases everybody—including the agent. I WRITE that kind.

Hotel De Sota, Denver, Colo.

PLEXO

2 ESSENTIAL FACE CREAMS
Plexo Greaseless
Protects the skin from the dirt and dust of out-of-doors

Plexo Cleansing
Keeps the Pores of the skin in a natural healthy condition.

AT ALL GOOD DEALERS.

CREAMS



ANDREW GELLER SHORT VAMP SHOES

(Exclusively for Women.)

507 Sixth Ave., New York Bet. 30th and 31st Sts.

Send for Illustrated Catalogue.

One Flight Up.

Tel. 1955 Madison Sq.

THEATRICAL GOODS

WIGS TIGHTS HOISERY } Catalogue No. 4

SPANGLES GOLD & SILVER TRIMMINGS } Catalogue No. 6

STAGE JEWELRY } Catalogue No. 5

GOLD and SILVER BROCADES SATINS and BEADS

Catalogues and Samples upon request. When asking for Catalogue, please mention what goods are wanted.

SIEGMAN & WEIL

77-79-81 Wooster Street, N. Y.
THE THEATRICAL SUPPLY EMPORIUM

Comedian cornettist to join musical act. Write FAWCETT, 288 West 39, City.

SPECIAL SONGS

FOR VAUDEVILLE ARTISTS
Ready or Composed to suit best taste. Original Music to Song-Poems.

One good song will make an act make good. Prices very moderate.

JOS. G. SCOVILLE, Composer
204 W. 92d St., New York Phone 9830 River

B. O.; rehearsal Monday 11).—Two Hadders, exceptional; Loney Haskell, amused; Newbold & Gribbin, entertaining; Homer Miles & Co., well liked; Moore & Hauger, hit; Vassar Girls, pleased; Marshall Montgomery, clever; Salerno, excellent.

BROADWAY (James & Murphy, mgr.); agent, S. & C.; rehearsal Monday 10).—Fol De Roi Girls, pleased; Campbell & McDonald, well liked; Waterbury Bros. & Tenny, headline; Billy Windom, fair; Breng's Models, artistic.
GRAND (Edw. A. Stuffer, mgr.; agent, Gus Sun; rehearsal Monday and Thursday 11).—11-13 The Caros, good; Lorain McNeal, well liked; Comus & Emmett, interesting; Clerice-Keller-Grogan Trio, big hit; Marie Grenier, fine.

COLUMBUS (Thompson Bros., mgrs.).—Musical stock.

COLONIAL (J. Howell, mgr.; Shubert).—11-13 "Chocolate Soldier," excellent business.
HARTMAN (Lee M. Boda, mgr.; K. & E.).—13-16 "Girl of My Dreams."
HIGH ST. (Chas. W. Harper, mgr.; S. & H.).—11-13 Billy E. Van, good business; 14-16 "The Squaw Man."

"CHIME."

DAVENPORT.

AMERICAN (C. E. Berkell, mgr.; Pan-tagea; rehearsal Monday 12.30).—Week 4 Lew Cooper & Porter Girls, hit; Bernard & Farnsworth, fair; Leo Miller, liked; Swain & Oatmann, encores; Four Kids, fair.
GRAND (David L. Hughes, mgr.; K. & E.).—30 "Get-Rich-Quick Wallingford," capacity; Dec. 2 Mordkin and Russian Dancers, capacity.
SHARON.

DETROIT.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday).—Cliff Gordon, scream; Moffett-Claire Trio, neat; Musical Cuttys, splendid; Bond & Benton, good; Courtney Sisters, very good; Smith & Campbell, fair; Clown Moustier, funny; Brothers Martine, clever.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—Seven Colonials, novelty; Dixie Girls, hit; Anna Eva Fay, big; Vera De Bacchini, splendid; Kingsbury & Munson, good; Griffin, great.

FAMILY (C. H. Preston, mgr.; U. B. O.).—George B. Alexander, good; Cole & Coleman, good; Great Apollo, featured; Murphy, Whitman & Co., honors; Marr & Evans, great; Kimball & Lewis, good; Adams & Lewis, fair; Deorio Bros. & Clark, fair; Vivian & Burdell, good; Howe & Edwards, good; Sanderson & Washburn, fair.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Percy Pollock & Co., great; Frank

& Flo Whitman, fair; Riva-Larson Troupe, very good; Beavals Maridor & Co., good; Wynne Lorrain, clever; Zeno & Zoa, fair; Eugene Emmett, ordinary; Wendts Ladies Quartette, good.

COLUMBIA (M. W. Schoenherr, mgr. agent, Gua Sun).—James Mortelle, good; Hagen & Herbert, fair; Rose, McGrath & Shannon, hit; Clarke & Duncan, good; Nelson Family, big; Tambo Duo, good; J. Ketter & Co., hit; Tuxedo Comedy Four, big; Lessick & Anita, great.

MAJESTIC (Wesley Schram, mgr.).—Ely & Florence, hit; Platel & Cushing, big; Dubarry & Leigh, fair; Dixie Taylor & Dog, good; Crystal Bell, good; Beatrice Turner, good; Eddie Shaw, good; Nellie Burgess, good; McGrath & Rose, good; Charlene Kuhl, good.
GARRICK (Richard Lawrence, mgr.; Shubert).—Aborn Opera Co., good houses.

DETROIT (Harry Parent, mgr.; K. & E.).—"Round Up," business fair.
GAYETY (J. M. Ward, mgr.).—"Knickerbockers."

AVENUE (Frank Drew, mgr.).—"Gay Widow."

LYCEUM (A. R. Warner, mgr.; S. & H.).—Flake O'Hara in "Love's Young Dream," good business.
JACOB SMITH.

DES MOINES.

ORPHEUM (H. B. Burton, mgr. rehearsal Sunday 10).—Week 4 Four Ella, good; Williams & Segal, pleased; Musical Bells, fair; Dave Furgason, liked; Rice & Prevost, good; Lilly Lena, feature, scored; Blank Family, fine.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

BERCHEL (Elbert & Getchell, mgrs.; S. & H. and K. & E.).—3-4 "Polly of the Circus," good business; 5-6 "Girl in the Taxi," big business.
JOE.

DULUTH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Corrigan & Vivian, fine; June Imes, fair; Crouch & Welch, hit; Donovan & McDonald, big; Pianophlenda, good; A. O. Duncan, pleased; Australian Woodchoppers, very good.

EMPIRE (S-C Circuit).—Metzetti Troupe, daring; Harry Von Fossen, hit; Kitty Rose, fair; Luba Miroff, fair; Ball Players, went fair.

ELMIRA.

COLONIAL (G. H. Ven Demark, mgr.; agent, U. B. O.).—11-13 Doctor McDonald, excellent; Whirl's Four Harmonists, good; Harris & Harris, good; Frank Barry, fair; Margaret Bird & Co., fair.

MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.).—11-13 Chess & Checkers, well received; Laird & Moore, good; 14-16, Bert & Beas Draper, Bartello & Co.

LYCEUM (Lee Norton, mgr.; Reis Circuit).—12 "Chocolate Soldier."

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—11-16 Stanford & Western Players, large business.
J. M. BEERS.

ERIE.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; Gus Sun & U. B. O. agents; rehearsal Monday 10).—Mile, Ani, good; Nelson Waring, excellent; Charles Hasty, big; "Little Stranger," well liked; Vera Berliner, clever; Geo. B. Reno & Co., scream.

MAJESTIC—12 Imperial Russian Ballet; 13 Chauncey Olcott; 15 Biancha Bates; 16 "The Confession."

PARK (F. P. Horne, mgr.).—Lena Rivera.

COLUMBIA (A. P. Weschler, mgr.).—"Girls."

HAPPY HOUR (D. H. Connelly, mgr.).—Mr. & Mrs. Danny Mann, good; Greno & Platt good; Jack Lewis, funny.

M. H. MIZENER.

FAIR RIVER.

ACADEMY (Julius Cahn, mgr.; Geo. Wiley, rea. mgr.).—12, "Two Orphans"; 13, "Uncle Tom's Cabin"; 14-16, "Billy the Kid."

SAVOY (Julius Cahn, mgr.; agent, Loew; rehearsal Monday 10).—Yankee & Dixie, good; Princeton & Yale, very good; Hess Sisters, fine; Maud Tiffany, excellent; Toomer & Hewins, very good; Trovato, hit; Rosow Midgata, very good.

BIJOU (Chas. L. Benson, mgr.; Loew; rehearsal Monday 10).—11-13, Rosner & Hillman, very good; Rose Washburn, excellent; Quigg & Nickerson, good; 14-16, Bert Shepard & Co.; Laurie Ordway; Paoli Cremonesi & Co.

PREMIER (Chas. L. Benson, mgr.; agent, Loew; rehearsal Monday 10).—11-13, Ozawa, very good; Ernest & Mildred Potts, good; 14-16, Payne & Lee; Lessas; Geo. Bryan.
EDW. F. RAFFERTY.

HARRISBURG.

ORPHEUM (Wilmer & Vincent, mgrs., agent

I. MILLER 1554 Broadway, Bet. 48 and 49 Sts.
Tel. 5586-7 Chelsea
202 W. 23rd St. N.Y.
Manufacter of Theatrical Boots and Shoes.
CLOG, Ballet and Acrobatic Shoes a specialty. All work made at short notice.

Mme. MENZELI

Former Premiere Danseuse and Maitresse de Ballet.
HIGH SCHOOL of Dancing and Pantomimé.
22 East 16th Street, bet. E'way and 5th Ave.
Classic, Ballet and All Styles of Dancing Acts created and staged.
Normal School of Dancing.
Pupils: Mlle. Dazle, Hoffman, Froelich, Marlow and other prominent stars.
Send for Booklet.



THE HESS COMPANY'S

Grease Paints and Make-Up
Are always uniform in quality. Established 1884. Send program, card or letter-head with 10 cts. in stamps or coin for ten samples make-up and book "The Art of Making Up."

THE HESS COMPANY
Rochester, N. Y.

TIGHTS AND SHIRTS OF EVERY DESCRIPTION, PADDING, FROG, SNAKE AND MONKEY SUITS, ELASTIC AND CLOTH SUPPORTERS, GYMNASTIC PUMPS AND GAITERS, SPANGLES AND BULLION FRINGE.
Send for catalogue and sample of tights free.

JOHN SPICER

Successor to Spicer Bros.,
88 Woodbine St., BROOKLYN, N. Y.

CROSS LETTER HEADS

Contracts, Tickets, Envelopes, Free Samples, etc.
STAGE MONEY, 15c. Book of Herald Cuts, 25c.
CROSS PRINTING COMPANY
501 S. DEARBORN ST. CHICAGO

FRANK HAYDEN

THEATRICAL COSTUMER

149 W. 36th St., NEW YORK
Tel., 1581 Murray Hill.
Modern Gowns, Costumes for Sister and Girl Acts. Ankle and Short Dresses on hand.



A brilliant Liquid Polish that needs no rubbing, benefits the cuticle and makes the fingers beautiful. Great stars and the rank and file of the profession have used it for 21 years.

Full size bottle at your dealer or by mail, 50 cents. Send 10 cents for sample bottle.

ROELLY CHEMICAL CO.

2 W. 29th St., Dept. V, New York City

WIGS

We handle a full line of theatrical wigs in quantities of from \$5 to \$100 each.

THE WIGGORY J. NEGRESCOU

64 EAST MADISON STREET, CHICAGO.



SHORT VAMP SHOES

FOR STAGE, STREET AND EVENING WEAR

SLIPPERS

Matin and Kid All Colors

Send for our new catalog M of Shoes and Hosiery

SHORT JACK'S SHOE SHOP
495 NINTH AVENUE,
Near 30th St., Tel. 7053 Mad. Sq

WANTED

EXPERIENCED BICYCLE RIDERS

For new feature Act.
Two girls Unicycle riders and lofty tumblers
Two men Unicycle and trick riders
Good wages and good opportunity for new parties.

R. B. FOURNIER, Gen. Del., Cleveland, Ohio



SHORT VAMP SHOES

J. GLASSBERG, 58 Third Ave., New York
FULL THEATRICAL LINE IN ALL LEATHERS; ALSO IN SATIN
SIZES 1-9, A-EE
Get my New Catalogue of Original Styles

Bet. 10th and 11th Sts.

When answering advertisements kindly mention VARIETY.

Miss Annie Purcell

ENGLISH COMEDienne

Opening Next Week (Dec. 18) Colonial Theatre, New York

First American Appearance

Business Manager
Mr. CORPE

Direction
Mr. PAT CASEY

U. B. O.; rehearsal Monday 10).—Kit Carson, applauded; Copeland & Payton, ordinary; Pelham, entertained; White & Perry, scored; Four Avallos, encores; The Rials, very good; John R. Hymer & Co., big headliner.
MAJESTIC (N. C. Myrick, mgr. Rele Circuit).—6-7 Alice Lloyd in "Little Miss Fix-It," fair business; 8-9 Lyman Howe's Travel Pictures, fair business; 11 Lulu Glaser in "Miss Dudesack," good business; 12 "The Goose Girl"; 13 Jardin de Paris Girls.
CHESTNUT ST. (H. W. Musser, mgr.; Nixon-Nirdlinger Circuit).—11-13 Enigma; Leahy Bros.; Guy Bartlette Trio; Blake's Comedy Circus; M. P.; 14-15-16 Van Cooks; McKee & Keaton; Benton Sisters; Fritzie Haubel & Co.; M. P.

HARTFORD.

POLI'S (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Griffith, mystified; Bert Fitzgerald, hit; Bertisch, fine; De Haven & Sidney, big; Calahan & St. George, pleased; Arthur J. Pickens & Co., laughs; Three Marcontinis, clever.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—11-13, Edmund Stanley & Co., hit; Eccentric Wheeler, good; Whitehead & Reubens, pleased; Newport & Stirk, good; 14-16, Edmund Stanley & Co.; Emma Pollock; Pendletons; Mitchell & Wallace, pictures.
PARSONS (H. C. Parsons, mgr.).—12, "The Cat and the Fiddle"; 13, William Faversham, in "The Faun."

NOTES: Theatrical Stage Employees Ball Dec. 7 was a big success. A number of professionals contributed their services for the vaudeville bill. About 1,500 people were present.
R. W. OLMSTED.

HOOPERSTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M.).—7-9, Delmo, good; May Rosa, pleased; 11-13, Princess Bonita; King & Lovell.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardour, mgr.; Gus Sun, agent).—Walter Law & Co., pleased; Tillie Locke & Co., fine; Williams & Culver, good; Browning & Manning, riot; Arizona Trio, hit.
SAMUELS (J. J. Waters, mgr.; Rele).—Chauncey Olcott, 11, big house; 12 travel pictures; 14 "The Confession."
LAWRENCE T. BERLINER.

LINCOLN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 6 p. m.).—Week 4 "Romance of Underworld," season's best headliner; Avon Comedy Four, recalls; Chick & Chicklets, fine; Pauline Moran, very good; Burnham & Greenwood, scored; Hickey Brothers, clever.

LEE J. LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 4, excellent program; Four Fords, went big; Josie Heather, clever; Jane Boynton, catchy; Augustine & Hartley, dextrous; Holdovers, Dr. Wullner; Lilly Schreiber; Ergott & Lilliputians; Howard & North.
EMPRESS (D. B. Worley, mgr.; S. C. agent; Monday rehearsal 11).—Week 4, Brothers Byrne, excellent; Mue. Ronay's Dogs, pleasing; George Beane & Co., good; Marie Dorr, snappy; Will Oakland, agreeable; Powder & Chapman, eccentric.

PANTAGES (Carl Walker, mgr.; agent, direct; Monday rehearsal 11).—Howard Sisters, winsome; McCarthy & Major, funny; Homer Barnett, entertaining; Leclair & Sampson, took well; Zelaya, artistic; Chester Canine, good.

GARRICK (J. A. Quinn, mgr.; agent, direct; Monday rehearsal 11).—Edith Mellor, took well; Ethel Canfield, artistic; Edgar M. Tomeroy, excellent.

MAJESTIC (Oliver Morosco, mgr.; Shubert).—Sheehan English Opera Co.

MASON (W. T. Wyatt, mgr.; K. & E.).—Montgomery & Stone.

LYCEUM (Clarence Brown, mgr.; Cort).—Week 4 "The Third Degree."

EDWIN F. O'MALLEY.

LYNN, MASS.

LYNN (Jeff Callan, mgr.; agent, U. B. O.).—The Dorians; Melinias Bros.; Whitman & Davis; McCormack & Wallace; DuCallan; Meymott & Elliston; Kaufman Bros.; Wyoming Davis.
OLYMPIA (Mr. Lord, mgr.; agent, Shedy).—Week Dec. 11 Ward, Clare & Co.; Browning, Lewis & Co.; Bobdon Comedy Three; Art Foner; La Reine; Kuma Japs; Coleman & Francis; Lester & Kellett; pictures.

The Leading American Ventriloquist

AL LAWTHORNE

Can follow the best and then make good
NEXT WEEK (Dec. 18) SHEA'S, TORONTO
Direction, AL. SUTHERLAND, Inc.

Willa Holt Wakefield

IN VAUDEVILLE
Special Representative: JENIS JACOBS.

CLEMONS AND DEAN

A NOVELTY IN ONE
Moved from second to sixth position at the Fifth Avenue this week (Dec. 11)

Direction, AL SUTHERLAND, Inc.
THE 20th CENTURY SHADOWIST

MARCOU AND HIS HANDS

Arrived in New York on the 20th Century Limited; Witnessed a 20th Century Trick by the Great Albin. Result; Booked Solid until February

CENTRAL SQUARE (Col. Stanton, mgr.; agent, Marcus Loew).—The Alpha Trio; The Great Tobin; The Halkings; Tucker; Lander Bros.; Dec. 14-15-16 Musical Wilsons; Johnson & Watts; Bush & Peyee; Roe Reeves; Mysterious Hagat.

AUDITORIUM (Lindsay Morrison, mgr.).—Stock Co., "Madam X."

BREAMLAND.—Pictures and Ill. Songs.
COMIQUE.—Pictures and Ill. Songs.

MANCHESTER.

AUDITORIUM (M. Lorenzen, mgr.; agents, U. B. O.).—7-9 Les Monforts, hit; Green & Parker, scored; J. Wallace Mackey, good; 11-14 Bell Hathaway's Monkeys, good; Tanman, good; Three O'Connor Sisters, good; 14-16 Bruce Morgan and Johnnies; Pearl Stearns & Co.; Mysterious Moore.
NEW PARK (W. H. Ryan, res. mgr.).—7-9 Enfield & Cagwin, good; Boyle & Evans, fair; Harry Tobin, good; 13 Kilties Band.
MECHANICS (Dan Gallagher, mgr.; agent, Loew).—7-9 Louis Demetris, fair; Rich & Gennetta, fair; 11-13 Ward & Berger, fair; Fox & De May, good.

"STEVE" BARRY.

MUNCIE.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Scott & Wallace, went big; Three Walseys, hit; Emil Chevell, fine; Alpha Sextet, riot.

GEO. FIFER.

NEWARK.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O., agent; rehearsal Monday 9).—"The Hold Up," fine; Reed Bros., good; Ivy & Ivy, good; Ray & Rogers, amusing; Henry & Hayward, laughable; Frank Morrell, nicely; Havel & Kyle, hit; Merrill & Otto, big.
NEWARK (George Robbins, mgr.).—Mrs. Fluke in "Mrs. Bumstead-Leigh," nice business.

WASHINGTON (Charles Crane, mgr.; Fox, agent).—Annie Hart, hit; Tweedy & Roberts, clever; Connelly Sisters, good; Charles Wildish & Co., clever; Ed. Ward, entertained; 14-16 Earl Allen & Co.; Guyan & Gessert; Kelly & Kasey; Valerie Major; Boardley Trio.

GAYETY (Leon Evans, mgr.).—Columbia Burlesquers.

COLUMBIA (Mr. Jacobs, mgr.).—Margaret Dunwalde in "East Lynne," mgr.; Loew, agent).—May & Grace Perry, hit; Mabel Johnstone, clever; Cody & Lyons, good; D'Arcy & Williams, nicely; The Robinsons, amuse; 14-16 Bowman & Sullivan; Andy McLeod; Hanlon & Hanlon; Goldie Blair; George Bayard; Seymour & Arden.

BROADWAY (L. O. Mumford, mgr.).—Howe & Watt, good; Everson-Carroll & Gira, scream; Bobbie Fields; "Alec's" Cats & Dogs, well trained; Oliver & Co., entertained; Hennegan Bros., success.

ORPHEUM (M. S. Schlesinger, mgr.).—"Brown of Harvard" to crowded houses.
JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (J. Poll, mgr. agent, direct; rehearsal Monday 9).—Landry Bros., excellent; Handias & Mallia, hit; Mr. & Mrs. Konnelly, hit; Won & Over, fine; "Everybody," feature; W. S. Dickinson, scream; Conroy & La Diva, excellent. S. R. O.

HYPERION (Frank Ellsworth, mgr.; Shubert).—"Juclinta," with star cast. Superbly staged, raggedly acted, attendance poor. Tow songs, big hit. "The Living Corps," with Yiddish company; 13 "The Faun," with Faversham, 16, mat and eve.
GRAND (M. A. Yack, mgr.; Harris).—"Doctor De Lux," fair performance, half business. "The Fascinating Widow," with Julian Eltinge. Good business, well staged.

Miss Wilcox, a principal in "The Fascinating Widow" company, was the guest of honor at an after-theatre supper given by several Yale students, who are from her home town in the west.

Word has just been received of the death, last Friday, of Rice Cohn, a well known New England theatrical man, in a small town near Chicago. He was for a time connected with the Ringling shows.

New Haven is to have a celebration Friday night over their new electric white way. Manager Poll, of Poli's, will hold the curtain until 9.45 so that every one may see the monster parade.

Will Hutchins has been engaged to coach all the Yale Dramatic Association plays. Hutchins was a member of the producing staff of David Belasco and, last year, was stage director of a repertoire company at the Star theatre in Buffalo.

The Yale Dramatic Association will give Bernard Shaw's "The Devil's Disciple" in the following towns during their Christmas trip: Dec. 22 Rochester, Lyceum; 23 Buffalo, Star; 25 Salem, O., Grand; 26 Pittsburgh, Nixon, mat.; 27 Columbus, Hartman; 28 Indianapolis, English; 29-30 Chicago, Ziegfeld; Jan. 1 Orange, Lyceum; 2-3 New York, Waldorf-Astoria; 15 New Haven, Hyperion, mat. and eve.

Yale Musical Club will give concerts as follows, during Christmas: Dec. 21 Brooklyn, Academy of Music; 22 Pittsburgh, Carnegie Music Hall; 23 Cincinnati, Odeon; 25 Louisville, Woman's Club; 26 Knoxville, Staub; 27 Atlanta, Grand; 28 Jacksonville, Fla., Shriner; 29 Savannah, Guard's Hall; 31 Richmond, Jefferson; Jan. 1 Washington, Willard.

New Haven will have week of grand opera this winter as money has been raised by local people to bring the Boston company here in the spring.
COURTLAND M. PENQUAY.

NORFOLK.

COLONIAL (Harry B. Hearn, mgr.; U. B. O.; rehearsal 10 Monday).—Yorke & Adams, roars; Marion Littlefield & Florentine Singers, close second; Harvey & DeVora Trio, excellent; Al & Fannie Stedman, fine; Toledo & Price, good; Clemens Brothers, nicely; Rosa Roma, excellent.

VICTORIA (Harvey S. Byrd, local representative; Norman Jefferies, agent; rehearsal Monday 10).—Five Vesuvians, excellent; Katherine Challenor & Co., amusing; Fred Sanford, fine; Keefe & Dunham, fine; Chester Kingston, good; excellent business.

MAJESTIC (Otto Wells, mgr.; Norman Jefferies, agent).—Tom Hebron, fine; Earles, good; Almasio Trio, excellent.

ORPHEUM (Wilmer & Vincent, mgrs.; Norman Jefferies, agent).—Vera Sterk, excellent; Brandon & Taylor, fine; Mariano Trio, clever.

GRANBY (Otto Wells, mgr.; S. & H.; agent; rehearsal Monday 2).—"The Rosary," good business.

ACADEMY (Otto Wells, mgr.).—15-16 Al H. Wilson, in "The German Ambassador."

OMAHA, NEB.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sunday 10).—Armand Bros., original; Four Elles, pleased; Julius Tannen, hit; Edwin Stevens & Lina Marshall, liked; Lily Lena, headlined; Avon Comedy Four, riot; Blank Family, good.

GAYETY (E. L. Johnson, mgr.).—Hastings' Big Show, big business.

BOYD (Frank Phelps, mgr.; Shubert).—"The Red Mill."

BRANDEIS (W. D. Burgess, mgr.).—10-12, Louis Mann; 13-15, "Newlyweds."

AMERICAN (Ed. Monahan, mgr.).—Stock.
S. L. KOPALD.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Rem-Brandt, clever; Mr. & Mrs. Hugh Emmett, hit; Marshall P. Wilder, applause; Thomas Holer & Co., very good; Stella Tracey, did well; Chip & Marble, very cheerful; Jack Wilson & Co., laughter; Dare Bros., good.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Cardowale Sisters, hit; Dresden & Prince, very good; Hoyt & Marlon, pleased; Harry Golden, took well; Louise Cody, very good; Wesley & White, applause; Joe & Ella Fondeller, nicely; John Coleman; Clarence Burton.

DUQUESNE (Harry Davis, mgr.).—Stock.

ACADEMY (Harry Williams, mgr.).—"Bohemians."

GAYETY (Henry Kurtzman, mgr.).—"The Winning Widow," capacity house.

ALVIN (John B. Reynolds, mgr.; Shuberts).—"Madame X," large audience.

LYCEUM (C. R. Wilson, mgr.; agents, S. & H.).—"The Third Degree."

NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—"The Bachelor's Baby."

M. S. KAUL.

PORTLAND.

JEFFERSON (Julius Cahn, mgr.).—15-16, Elsie Janis, in "Sittin' Pretty."

KEITH'S (James W. Moore, mgr.).—Belle Onra, clever; Windsor Trio, good; Beale Hayward & Co., scream; Six O'Connor Sisters, hit; Carbery Bros., fine; H. T. MacConnell, good; Jane Courthouse & Co., excellent; Hastings & Wilson, good.

When answering advertisements kindly mention VARIETY.

"THE GRADUATED COLLEGE OF SINGING AND DANCING!"

HARRY BESTRY

It's a cinch he's at the top of his class—with WILL ROSSITER'S

"LET'S MAKE LOVE WHILE THE MOON SHINES"
"MAMMY'S SHUFFLIN' DANCE"

PORTLAND (J. W. Greeley, mgr.; agent, Loew; rehearsal Monday 10).—Tinkham & Co., sensational; Brennan & Carroll, entertained; Billie James, tremendous; Thornton & Wagner, excellent; Sach's Nine Silly Scholars, laughing hit; Golden Song Revue, novelty.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Week 4 Mile, Palermo & Co., strong; Diamond Four, scream; Sandros Bros., good, opener; Swan & Hambard, laughs; Jenkins & Covert, good; Fred Bauer, hit.

ORPHEUM (Frank Coffinberry, mgr.; agent direct; rehearsal Monday 10).—Week 4 Dorothy Rogers & Co., featured; Chas. F. Bemon, scream; Conrad & Whidden, good; Rice, Sully & Scott, excellent; W. B. Patton & Co., hit; Stuart & Kelley, applause; Patty & Desperado, clever.

EMPRESS (Chas. Ryan, mgr.).—Joe Tinker, featured; The Levins, Owen Wright, Donahue & Stewart, Maude & Gill, Kara.

LYRIC (Keating & Flood, mgrs.).—"In Gay Paris," to capacity.

W. R. BREED.

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Hamilton & Howlett, pleased; Delmar's Birds, nicely; Sully Family, well received; Rinaldos, showy.

HIPODROME (C. F. Hexter, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—Adams & Henry, good; Franchelli & Louis, fair; Irmene, clever; United Trio, fair; Robert Thompson, pleased; Miller & Cleveland, laughs.

G. R. H.

RICHMOND.

ACADEMY (Leo Wise, mgr.).—11-13 "Passion Play"; 14 Al. H. Wilson in "A German Prince."

BIJOU (C. I. McKee, mgr.).—"The Stampede," good business.

COLONIAL (E. P. Lyons, mgr.; Norman Jefferies, agent).—Kountry Kids, great; Juggling Johns, hit; Kamplin & Bell, good.

LUBIN (M. S. Knight, mgr.; Norman Jefferies, agent).—Uno Bradley, immense; Rose Marston & Co., good; Nine Rough Riders, great.

THEATRO (D. L. Toney, mgr.; Gus Sun & Nerdlinger, agents).—Three Musical Loretas, excellent; Edward Zoler Trio, scream; Pryor & Lewis, good.

GERSON W. HELD.

SARANAC LAKE, N. Y.

OPERA HOUSE (J. H. Farrington, mgr.; agents, Eastern Booking Assn. and Ind.; independent moving pictures).—25, Phil Ott's Comedians.

BIJOU (Jas. Ahern, mgr.).—Pictures.

FOY'S (Geo. H. Foy, mgr.).—Pictures.

J. H. Farrington is building a new theatre to be completed about March 1, 1912. He expects to open with vaudeville and pictures. Seating capacity, 500.

Vic. Williams has rented a cottage and expects to stay all winter.

Mr. and Mrs. Joseph Howard have taken apartments for the winter. Jos. Howard has left for New York to continue his engagements with Miss McCane. Mrs. Howard is doing very nicely. Blanche Ring is visiting with her.

The other day Russell Alexander of the Exposition Four, said to the doctor, "How long do you suppose it will be before I will be able to go back in the act?" The doctor replied: "After you are here about five years you will begin to like the place."

L. Kusel, advertising agent for Barnum & Bailey, has taken apartments at the Riverside Inn for the winter.

Boys, if you lay off for Christmas, don't forget to come up here, for we can always find room for one more in a little dollar a hundred or stud.

For the first time in the history of Saranac Lake we are able to see the ground during December. The snow has all gone and everything is back on wheels.

Carboun Bill, late of the American Vitagraph, has built camps here and intends to make this his winter headquarters. He has a company of about ten people and twenty-two Alaskan dogs, producing dramas of Alaska.

BESSIE WYNN

IN VAUDEVILLE

RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

NEXT WEEK (DEC. 17), EMPRESS, PORTLAND, ORE.

Exclusive Management, CHRIS O. BROWN

MILIE. DAZIE

Personal Direction JENIE JACOBS.

Sabel Johnson

ALONE

Personal Direction, JENIE JACOBS

Lillian Mortimer

AND CO.

Represented by ALBEE, WEBER & EVANS

In 20 Minutes of Old-Fashioned Melodrama

"Po' White Trash Jinny"

United Time, January 1st

This year Bill is taking pictures for the Republic Picture Co. Bill says this is the best place he has struck to take winter pictures.

JOS. T. WEDERHOLT.

SALT LAKE.

(By Wire.)

ORPHEUM.—Nat. Wills, hit; Six Brown Bros., immense; L. A. Titcomb, pleasing; Horton & Latraka, good; Pedersen Bros., clever; Raymond, Burton & Bain, scored; Sebacks, clever; beat all around bill ever in the house; business very big.

EMPRESS.—Karno's "Night in a London Club," riot; Harry Bouton & Co., liked; Hecy & Mozar, pleased.

GARRICK.—Stock, "York State Folks," big business; good show.

COLONIAL.—11-13, "The Flower of the Ranch."

SALT LAKE.—14-16, Anna Held Co.

OWEN.

SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S. C.; Monday rehearsal 10).—Week 4 Holson & Deland, good; Quinn Bros. & Rosner, applauded; Cliff Bailey Trio, clever; Two Singing Girls, neat; Edwin Mitchell, good pictures.

PRINCESS (Fred. Ballen, mgr.; agent, Bert Levey; Monday rehearsal 10).—Maude Still, Mangle & Gallan, Kittle Walsh, all good pictures.

MIRROR (Fulkerson & Edwards, mgrs.; agent, direct).—Hawthorne, Rose & Hall, Darrell; Castleman & Montgomery, Kittle-Haltman; pictures.

ISIS (J. M. Dodge, mgr.; agent, direct).—4-5 "Bright Eyes," capacity houses.

NEW GRAND (F. W. Ruhlow, mgr.; agent, Morrison Stock Co.).

SAVOY (Scott Palmer, mgr.).—Musical stock; 4-5 Barnes Animal Circus.

L. T. DALEY.

SAVANNAH.

NEW SAVANNAH (William B. Seeskind, mgr.).—"The Girl of the Golden West"; 7 Fritz Scheff in "The Duchess"; 12 "The Chorus Lady"; 18 "Naughty Marietta."

LIBERTY (Henry C. Fourton, mgr.; S. & H.).—Week 4 Lillian Buckingham in "The Stampede," good attendance.

BIJOU (Henry C. Fourton, mgr.; agent, Wells' Circuit; rehearsal Monday and Thursday 2).—7-9 Gus Rankin, very clever; Walter Daniels & Co., exceptional; Grace Hoop, ordinary; Musical Millers, scored; 11-14 McChile & Muck, very good; Harris & Harris, went well; Frisco Newsboys, hit; Grace De Mah, entertaining; 14-16 McRae & Simpler, Massey & Bolton; Leora Vennett, Doyle & Fields.

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

"REN."

Bon Tons, average; 14-16 "An Orphan's Prayer."

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—8-9 Grace La Rue in "Hetty," small houses; 11 Boston Symphony Orchestra, capacity; 12-13 Maude Adams, "Chanticleer"; 14-16 Julian Eltinge in "Fascinating Widow," G. A. P.

SPRINGFIELD, O.

Sun (Gus Sun, mgr.).—Milton & DeLong Sisters, hit; Royal Midgeta, very good; Woods Ralton Co., good; Imperial Comedy Trio, pleasing; Van Horn & Jackson, nicely.

COLUMBIA (Gus Sun, mgr.).—15-16, "McFadden's Flats"; stock indefinitely after this week.

FAIRBANKS (The Valentine Co.).—"Girl of My Dreams."

ST. PAUL.

GRAND.—"The Boy Detective," pleasing.

STAR.—"Broadway Gaiety Girls," good.

SHUBERT.—"Girls from Happyland," pleasing good houses.

BEN.

ST. PAUL.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Balaika Orchestra, fine; "Cheyenne Days," pleasing; Karl, pleasing; Maurice Burkhard, good; Madame Benson & Co., pleasing; Klein Bros. & Brennan, good; Bobbie Gordona, very pleasing.

METROPOLITAN.—"The Girl in the Train."

EMPRESS.—Ruth Francis & Co., pleasing; Three Kettons, favorites; Albert Donnelly, entertaining; Brady and Mahoney, good; Etta Leon Co., please.

MAJESTIC.—Mr. & Mrs. Franklin Colby; Bob Strickland Werden & Guirran; Bert Lennon.

PRINCESS.—Four Sullivans; Vardaman; Davies & Everson; Five Juggling Jewels.

ALHAMBRA.—11-13, Hamilton Bros.; Jefferson & DeRay Sid J. Allen; pictures; 14-16, LeVina Neluso; Clara Knott & Co.; Bicknell & Gibney, pictures.

GAIETY.—11-13, Col. Mark & Co.; Olive & Loe; Johnson & Rasmussen; 14-16, Emerson & Van Horn; Milam & DuBois; Jerome & Hunter.

BEN.

SYRACUSE.

GRAND (Charles Plummer, mgr.; Chas. Anderson, mgr.; U. B. O.).—Claude M. Roode, pleasing; Gray & Bourke, fairly; Kaimor & Brown, well received; Musical Girls, hearty welcome; Fay, 2 Colays & Fay, hit; Edward Abeles & Co., very clever; Willie Weston, excellent.

TERRE HAUTE.

VARIETIES (Jack Hoeftler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10).—Mons Herbert, fair; Kenney, Nobby & Platt, hit; Holmes, Nellie & Findley, clever; Selbini & Grovini, hit; Arthur La Vine & Co., good; Irishman & Steel Sisters, fair; Castling Campbell, fair; Romy L.A. Rocco, good; Adelaide Hermann, novelty; business good.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—"Seven Days"; 6 Imperial Russian Ballet, poor house; 7 "Red Rose," capacity; 8 "Baby Mine," poor house; 10 "Sweetest Girl in Paris"; 12 Cincinnati Symphony Orchestra; 13 Dockstader Minstrels; 16 "In Wyoming."

CHUHS.

TRENTON, N. J.

STATE ST.—(Herman Hall, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—11-13, Simpson & Buff, good; Summer & Shaw, good; Pierce & Roalyn, hit; Ross & Shaw, good; "Alfred the Great," clever; 14-16, Burch; DeVere Four; Yvette Rugel; Auriemma; Bernard & Roberts; Alfred the Great; big business.

A. C. W.

WILMINGTON.

GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—Josephine Joy & Co., good; Krook & Fox, good; Three Grations, very good; May & Adile, good; Edward Edmund & Co., good; McIntosh Twins & Waldorf Bros., big; Musical Nones, good; Clarence Wilbur & Co., hit.

WILLIAMS.

YONKOWTON.

PARK (C. B. Coo, mgr.; agents, Fisher & Shaw).—Nat Nazario & Co., great; Marie & Billy Hart, fine; Harris Bros., clever; Great Otto, good; Lewis & Chapin, fair; American Comedy Co., fair.

PRINCESS (Charles E. Smith, mgr.; agent, Gus Sun).—Cobert, pleasing; Woods & Remond, fair; Herbert & Wilbur Bros., Van La 15-16 & Madeline Bros., good.

GRAND (Chas. Schragin, mgr.).—"White Sister."

C. A. LEBBY.

X. BAZIN'S FAR FAMED DEPILOYATORY POWDER

Simple Directions with Each Bottle

ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS

HALL & RUCKEL, New York City

When answering advertisements kindly mention VARIETY.

REMOVES
SUPERFLUOUS
HAIR

WHEN NOT OTHERWISE INDICATED

Orpheum Circuit.

R.

Sullivan-Goulding Circuit. Address VARIETY.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name. _____

Permanent Address

Temporary "

CARDS WILL BE MAILED UPON REQUEST

When answering advertisements kindly mention VARIETY.

Cross & Josephine Garrick Chicago indef

Next Week (Dec. 18), Orpheum, Minneapolis
Direction, M. S. BENTHAM.

Cunningham & Marion Orpheum San Fran
Curson Sisters 217 Adelaide Jackson Miss

D.
Dacre Louie Follies of Day B R
Dalley Jas E Gay Widows B R
Dale Johnnie Belles of Boulevard B R
Dale Josh 144 W 141 N Y
Dale & Harris 1610 Madison av N Y

UNITED TIME.
Direction, Alf. T. Wilton.

Dalton Harry Fren Monticello Jersey City
Daly & O'Brien Tivoli Sydney Australia
Damsel Frank Gay Widows B R
Daugherty Peggy 562 1/2 20 Portland Ore
Davenport Bianche Taxi Girls B R
Davenport & Francis Gay Knoxville
Davis Hazel M 3538 La Salle Chicago
Davis Mark Rose Syddell B R
Davis & Cooper 1920 Dayton Chicago
De Costa Dub 413 Poplar Chicago
De Forest Corliss 1000 Route B R
De Grace & Gordon 923 Liberty Bklyn
De Hollis & Valora Calcutta India
De Leo John B 715 Jackson Milwaukee
De Mar Ross Queens Jardin de Paris B R
De Mar Zella Knickerbockers B R
De Mar Siddell Lida, Russia
De Milt Gertrude 1183 Sterling Pl Bklyn
De Milt & Co Bel Air Robles Ca
De Velde & Zelds Prospect Cleveland
De Vere & Roth 450 Beiden av Chicago
De Witt Burns & Torrance 8701 Circuit Wm
De Witt Young & Sister Keiths Portland
De Wolf Linton & Lanier Elives Blvd B R
De Young Tom 156 E 113 N Y
Dean Jack Robinson Crusoe Girls B R
Dean Lou 452 1/2 av Niagara Falls
Dean & Hubley 4600 Broadway Boston
Deery Frank 194 West End av New York
Delmar Jennie Bway Gaiety Girls B R
Delmar & Delmar 41 Henry N Y

CLARA NELSON
Next Week (Dec. 18), Orpheum, Los Angeles.

Dobbs Wilbur: Social Mads B R
Dodd Emily & Jessie 301 Division av Bklyn
Dodgers The Sun Portsmouth
Doherty & Harlowe 424 Union Bklyn
Donaghy G Francis 319 W 54 Bklyn
Donald & Carson 216 W 108 N Y
Donner Doris 343 Lincoln Johnstown Pa
Dooleys Three Prospect Cleveland
Dooley Wm J Majestic Butte
Doos Billy 103 High Columbia Tenn
Dow & Lavan 593 Caudwell av New York
Downey Leslie 2712 Michigan Chicago
Doyle & Fields 2348 W Taylor Chicago
Doyle & Forrest Keltns New Haven
Drew Dorothy 424 W New York
Drew Wm B Stratford W J
Drew Virginia 3235 Michigan Chicago
Du Barry & Leigh Majestic Detroit
Du Bois Great & Co 40 N Wash av Bridge't
Duffy Thos H 4636 Virginia av St Louis
Duncan A O Orpheum Winnipeg Man

Stoll Tour, England.

JAMES E. DONEGAN, Mgr.

Dunn Arthur F 2051 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R
Dunsworth & Vaeder Lumberge Niagara Falls
Duprez Fred Polla Scranton

Eagon & D'Arville Daytonia Htl Dayton O
Early John Sam Devere B R
Eddie Jennie Cracker Jacks B R
Edgarde & Martine 522 N Howard Baltimore
Edmand & Gaylor Box 39 Richmond Ind
Ethyde Corinne 326 S Robey Chicago
El Barte Lyric Danville
Eldrid Gordon Orpheum Portland Ore

SAM WILLIAMS
Next Week (Dec. 18), Keith's, Boston.
Week 25, Poll, Bridgeport.
Direction Max Hart.

Elliott L C 86 Baker Detroit
 Elson Arthur 484 E 149 N Y
 Elton Jane 344 W 116 N Y
 Elwood Perry & Downing 934 Harlem av Balto
 Emelle Troupe 494 E Taylor Bloomington Ill
 Emerald & Dupre National Sydney Australia
 Emmett Hugh Temple Rochester
 Englebreth G W 3218 Highland av Cincinnati
 English Lillian Queens Jardin de Paris B R
 Esmann H T 1234 Putnam av Bklyn
 Esmeralda Edna Orpheum Portland Ore
 Epe & Roth Majestic Springfield Ill
 Estelle E Wells Union Chicago
 Evans Besile 8701 Cottage Grove av Chicago
 Evans Emille & Evans 2646 7 N Y
 Evans & Lloyd 925 E 12 Brooklyn
 Evelyn Sisters 360 St James Pl Bklyn
 Evers Geo 110 Losoya San Antonio
 Eweling Charlie 314 W Oconee Fitzgerald Ga

Fairchild Sisters 320 Dixwell av New Haven
Falls Billy A Orpheum Jacksonville
Farr Frances Gay Widows B
Farrell Taylor Trio Tally Girls B R
Fay Two Cooleys & Fay Keltia Toledo
Fenner & Fox 413 Van Hook Camden N J
Ferguson Dick 68 W 33 Bayonne N J
Ferguson Fred 100 W 140 N Y
Ferguson Joe 157 W 67 N Y
Ferrard Grace 2716 Warsaw av Chicago
Fields Nettie 6503 S Halsted Chicago
Fields & Hanson Lyric Charlesburg W Va
Fields & La Adella Scenic Ames Ia
Finn & Ford 350 Bevers Winthrop Mass
Finney Fanny 270 W 125 B R
Fitzsimmons & Cameron 5405 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Flynn Frank D 65 W 123 N Y
Follette & Welles 1234 Gates av Bklyn
Forbes & Bowman 141 W 113 N Y
Ford John 200 Emden Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Cozy Corner Girls B R
Fordyce Trio Grand Syracuse
Formby Geo Waltheus House Wigan Eng
Foster Billy 3816 Centre Pittsburg
Foster Edith 1114 Erie B R
Fowler Kate Empress Colony Springs
Fowler Levert Hippodrome Cleveland
Fox & Summers 517 Lo Reginald Mich
Fox & Ward Keltia Providence
Fox Florence 113 Filmore Rochester
Foye Edith 100 Pierpont Cleveland
Francis Paul Queens B R
Francis Willard 67 W 128 New York
Francisco 343 N Clark Chicago
Franks Sisters Miss New York Jr B R
Frans Big & Edythe Tally Girls B R
Frevord Fred 180 Cent Syracuse
Frederick Musical Comedy Atlanta
Frescott Star Belvidere
Frobel & Hugs 514 W 25 New York

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 898 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardiner Eddie Comedy Chicago

Gardner Georgia 4446 Kenmore av Chicago
Gardner & Stoddard Cooks Rochester
Garfield Frank Passing Parade B R
Gase Lloyd Broadway Gaiety Girls B R
Gaylord Chas 168 17 Detroit
Gehrue Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Germane Anna T 35 Arnold Revere Mass
Gilden Sisters 316 Shuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gilmore & Le Moyné 1415-32 Des Moines

EDDIE JESSIE GIRARD AND GARDNER

Direction B. A. MYERS.

Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 48 N Y
Godfrey & Henderson 118 W 48 N Y
Goforth & Doyle 351 Halsey Bklyn
Golden Max & Alden Boston
Goodall & Craig 146 W 36 N Y
Goodman Joe 3038 N 3 Philadelphia

W. V. M. A. Exclusively

J. GOODRODE

Direction. A. E. MEYERS

Goodrode J Majestic Cedar Rapids
Gowin Shirley Girls from Happyland B R
Gorden Geo F Girls from Happyland B R
Gorden Paul Empire London Indef
Gordo El 1311 Bway N Y
Gordon Ed M 6116 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 36 So Locust Hagerstown Md
Gordon & Marx 1922 Birch Joplin Mo
Goss John 33 Sawyer Haverhill Mass
Gottlieb Amy 600 N Clark Chicago
Goyt Trio 355 Willow Akron O
Grady Bill Majestic Butte
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Green Winifred Ginger Girls Co B R
Gremmer & Melton 1437 S 6 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 5805 Kirkwood av Pittsburgh
Griffith Marvellous 13 W Eagle Buffalo
Grimes & Hoot 1323 Cambria Philadelphia
Grimes Tom & Co Williamstown N J
Grossman Al 532 North Rochester
Gruber & Kew 403 Av E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit

L

Hall Alfred Queens Jardin de Paris B R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscoe 56 Orchard Norwich Conn
Halla Dora 111 Walnut Revere Mass
Hanson Bros & Co Temple Rochester
Harnen Dan 1631 17 av Denver
Hanson Nora 21 E 33 N Y
Hasted Willard Red Mill Vincennes Ind
Heston Powell Co Colonial Indianapolis Indef
Hamilton Estella Blinn Decatur
Hampton & Bassett 527 Poplar Cincinnati
Hanes G Scott 313 Rittenberg Phila
Hansone & Co 1037 Tremont Boston
Hansley Lou 552 Lenox av New York
Harkins Geo Taxi Girls B R
Harmontists Whirls Four Family Detroit
Harper Annette Girls from Happyland B R
Harrigan Harry Star Show Girls B R
Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Harris & Randall Palace Htl Chicago
Harrity Johnnie 708 Harrison av Scranton
Hart Marie & Billy Lyric Dayton
Hart Stanley Warde Hyman Los Angeles Indef
Hart Maurice 16 Lenox Bklyn
Hartman Gretchen 571 W 135 N Y
Harvey De Vora Trio Chances Washington
Haskell Loney Kelth Cincinnati
Hatches 47 E 132 New York
Hatheway Madison & Mack 328 W 96 N Y

E. F. HAWLEY AND CO.

"THE BANDIT."

Next week (Dec. 13), Kelth's Philadelphia.
EDW. S. KELLER, Rep.

Hawthorne Hilda Sheas Toronto
Hayden Jack 5 Av N Y
Hayes Frank Social Maids B R
Hayes Gertrude Follies of Day B R
Hayes Ed C Vogels Minstrels
Hayman & Franklin Palace Burnham Eng
Hazard Lynne & Bonne Grand Blinn Ill
Hearn Sam Follies of Day B R
Hearn & Rutter Liberty Corry Pa
Hebron Marie Majestics B R
Hedders Two Kelth's Toledo
Held & La Rue 1223 Vine Philadelphia
Henderson & Thomas 327 W 40 N Y
Henella & Howard 646 N Clark Chicago
Henry Dick 307 Belmont Brooklyn
Henry Girls 3336 So Philadelphia
Henry 422 E 163 N Y
Herberts The 47 Washington Lynn Mass
Herman & Rice 322 W 36 N Y
Herr Noadie Box 66 Witter Pa
Hers Geo 323 Stone av Scranton
Hessie National Sydney Indef
Heywood Great 43 Clinton Newark
Hicker Bonnie Follies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hillman George Pantages Tacoma
Hills Harry Robinson Cruise Girls B R
Hilton Robt Sam Devere B R
Hilton Dave Moulin Rouge B R
Hilton Marie Follies of Day B R
Hines & Fenton 151 W 163 N Y
Hines & Remington Harrison N Y
Hodgers Musical Four Empress Cincinnati
Hoffman Dave 3241 E Clearfield Phila
Holman Bros 614 Lake Cadillac Mich
Holmes Ben 114 Montana Allaine Neb
Holt Alf Sydney Australia
Homan & Helm 133 Lockwood Buffalo
Hood Sam 731 Florence Mobile Ala
Hoover Lillian Belles of Boulevard B R
Hopp Fred 326 Littleton av Newark N J
Horton & La Triaka Orpheum Denver

HOWARD

THE FINISHED VENTRILOQUIST.
Next Week (Dec. 17), Orpheum, Harrisburg.
Representatives, MORRIS & FEIL.

Hotaling Edward 557 S Division Grand Rapids
House Carl C 409 Cadillac av Detroit
Howard Jack Cozy Corner Girls B R
Howard Katherine Follies of Day B R
Howard Bros Pella New Haven
Howard Comedy Four 983 3 av Bklyn
Howard Emily 644 N Clark Chicago
Howard Harry & Mae 323 S Peoria Chicago
Howard Bernice 3009 Calumet av Chicago
Hoyt Edward N Palmyra N Y
Howard & Starks 15 Baneroff pl Bklyn
Hughes Gene Mrs & Co Kelth's Columbus
Hughes Musical Trio Gerard Htl N Y Temp
Huibert & De Long 4416 Madison Chicago
Hurley F J 153 Magnolia av Elizabeth N J
Hyatt & Le Nore Theatre Richmond Va

L

Inglis & Reading 192a Bower Jersey City
Ingrame Two 1804 Story Boone Ia
Inness & Ryan Orpheum St Paul
Ireland Fred Kelth's B R
Irwin Flo 327 W 45 N Y
Irwin Ferdinand 34 Horton Fall River

J.

Jacobs & Sardi Goe & Atkins av Pittsburg
Jeffries Tom 389 Bridge Bklyn
Jennings Jewell & Barlow 3262 Arf'ta St L
Joss Johnnie Cracker Jacks B R
Jewell Mildred 5 Alden Boston
Johnson Great 357 W 37 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Bros & Johnson 923 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstone Musical Kings Southsea London
Jones & Rogers 1351 Park av N Y
Jones Maud 50 W 135 N Y
Jones & Gaines 413 W 55 N Y
Jones Kohl & Whalen 5119 Hassel av Phila
Juggling Mathews Kelth's Harlem O H N Y
June & Wells 511 E 73 N Y

K.

Kane James E 1732 So 5th Phila
Karnos London Co Empress Denver
Kaufmann 340 E 35 Chicago
Keeley Bros 5 Haymarket Sq London
Kelley & Wentworth Mary Anderson Louisville
Kelly Walter C Philadelphia
Kelley Sisters 4832 Christiania av Chicago
Kenna Chas Miles Detroit
Kennedy Joe 1131 N Knoxville Tenn
Kennedy & Hollis Empress Los Angeles
Kent Marie Follies of Day B R
Kenton Dorothy Felix Portland Htl N Y
Keppler Jesse Dockstaders Wilmington
Kessner Rose 433 W 164 N Y
Kiddier Bert & Dorcy 346 Santa Clara Alameda
King Bros 211 4 av Schenectady
King Violet Winter Garden Blackpool Eng
Kilmura Troupe Alhambra N Y
Klein & Clifton Grand Knoxville
Klein Ott & Nicholson 351 W 34 New York
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Koehler Grayce 5650 Calumet Chicago
Koler Harry Queens Jardin de Paris B R
Koner Bros Apollo Nurnberg
Kuhns Three White Colonial Norfolk

L

Lacey Will 1514 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 30 Clinton Johnstown NY
Landis & Knowles Family Muscatine
Lane Goodwin & Lane 371 Locust Phila
Lane & Lane 1035 Alexander Rochester
Lane & O'Donnell Majestic Chicago
Lane Eddie 205 E 73 N Y
Langdon The Police Scranton
Lanigan Joe 103 E 51 Phila
Lanser Ward E 323 Schaefer Bklyn
La Centre & La Rue 2441 av N Y
La Clair & W. Rilling St Louis
La Molnes Musical 323 S Baraboo Wis
La Nole Ed & Helen 6 Mill Troy N Y
La Ponte Marg 132 W Commerce San Antonio
La Rue & Holmes 1 Little Newark
La Toska Phila Blinn Augusta & Savannah
La Tour Irene 34 Atlantic Newark N Y
La Verno Barbara Empress San Fran
Larriette & Lee 32 Shuter Montreal
Lashie Great 1611 Kater Phila
Latoska Blinn Atlanta
Laurent Bert 3 Platt pl Scranton
Lawrence & Edwards 1140 Westm'r Provid
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 855 Lexington Htl Ill
Le Poyre & St John Majestic Houston
Le Pages 336 2 Milwaukee
Le Roy Lydia Follies of Day B R
Le Roy Geo 36 W 115 N Y
Le Roy Vic 323 Everett Kansas City Kan
Le Roy & Adams 1218 Locust av Erie Pa
Leahy Bros 355 East av Pawtucket R I
Leberg Phil & Co 134 Tremont Boston
Lee Alice Moulin Rouge B R
Lee Audrey Girls from Happyland B R
Lee Joe Kinsley Kan
Lee Rose 1040 Broadway Bklyn
Lehr Corinne Star & Garter B R
Leipsig Majestic Cincinnati
Lenox Cecil Trocadero B R
Lense 1914 Newport av Chicago

What is harder than breaking out of the penitentiary?

GUS LEONARD

Breaking into a New York agent's office.

Leonard Gus 330 Manhattan av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leont Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Lea Valadone Howard Boston
Leslie Gene 361 Tremont Boston
Leslie Frank 134 W 135 N Y
Lester & Keltett 213 Fairmount av Jersey City
Levering G Wilbur Follies of Day B R
Levy Family 47 W 135 N Y

Lewis & Pearson Grand Cleveland
Lingermans 705 N 5 Phila
Linn Ben Columbia St Louis
Linton Fred Taxi Girls B R
Lipson Chas Girls from Happyland B R
Livingston Murray 330 E 163 N Y
Lloyd & Gastano 194 E 41 N Y
Lockhart & Liddy 333 W 135 N Y
Lockwoods Musical 133 Cannon Poughkeepsie
Lols & Love 2514 3 Bklyn
London & Riker 32 W 92 N Y
Londons Four Majestic Chicago
Longworths 3 Magnolia av Jersey City
Lorraine Oscar Orpheum Spokane
Lorch Family Grand O H Indianapolis
Lowe Musical 37 Ridge av Rutherford N J
Luce & Luce 326 N Broad Phila
Lynch Gertrude Sam Devere B R
Lynch Jack O H Little Rock
Lynch Hazel 355 Norwood av Grand Rapids
Lynn Louie Star Show Girls B R

M

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 5924 Ohio Chicago
Mack Jack Blinn Ann Arbor
Mack & Walker Kelth's Boston
Madden & Fitzpatrick Majestic East St Louis
Malloy Dan 11 Glen Morris Toronto
Malvern Troupe Empress Spokane
Manning Frank 355 Bedford av Bklyn
Manning Trio 154 N Wanamaker Phila
Manny Charlie Orpheum Los Angeles
Mantell Harry Trocadero B R
Mantells Marionettes 416 Elm Cincinnati
Marine Comedy Trio 137 Hopkins Bklyn
Mardo Trio Orpheum Rockford
Mario-Aldo Trio Orpheum Omaha
Marsh Chas Cincinnati
Marsh Harry Taxi Girls B R
Martha Mile Loews N Y
Martine Carl & Rudolph 457 W 57 N Y
Marx Bros Gaiety Spring Field Ill
Mason & Murray Kansas City
Mason Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 2921 Burling Chicago
Mayne Elizabeth 1233 S Wilton Phila
McCann Geraldine & Co 704 Park Johnstown
McCarthy & Barth 3901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 212 Av O Bklyn
McCune & Grant 636 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDonald & Geversneux 3338 Maxwell Spokane
McGarry & Harris 521 Palmer Toledo
McGuire Tots 48 High Detroit
McIntyre Wm J Follies of Day B R

JOCK MCKAY

With Lulu Glaser in "Miss Dudesack."
Management, WEBER & LUESCHER.
Vaudeville Manager, Pat Casey.

McLain Sisters 38 Miller av Providence
McNallys Four Majestics B R
McNamee 41 Smith Poughkeepsie
MacNicol Juss Charlotteville Canada
McNutta Nutty 370 W 39 N Y
McPhoe Star Majestics
McWaters & Tyson 471 60 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls B R
Mendelsohn Jack Pat Whites Gaiety Girls B R
Mercedes Majestic Montgomery
Meredith Sisters 162 W 66 N Y
Merrick Tom Midnight Maidens B R
Methen Sisters 12 Clinton Springfield Mass
Mether & Davis 342 E 36 N Y
Meyer David 1534 Central av Cincinnati
Miles P W Majestics B R
Millard Bill & Bob Orpheum Gary Ind
Miller & Princeton 38 Olney av Providence
Miller Wilson 783 President Bklyn
Miller & Mack Plaza Chicago
Millman Trio Palace London Indef
Mills & Moulton 58 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Milton & De Long Sisters Proctors Newark
Minstrel Four Fox Aurora Ill
Mints & Palmer 323 17 Park Phila
Mikel Hunt & Miller 103 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Majestics B R
Mole Joe & Bro Circo Gatah Porto Rico
Moller Harry 34 Blymer Delaware O
Montambo & Bartell 40 E Liberty Waterbury
Moore Geo W 214 Cedar Phila
Moore & St Clair Dominion Ottawa
Morette Sisters Mayard Mitchell S D
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sis 603 E 41 Chic
Morin Sisters Bowery Burlesquers B R
Morin Sisters Three Gilmore Springfield Mass
Morris & Wortman 133 N Law Allentown Pa
Morris & Kramer 1206 St Johns pl Bklyn

SAM KATE

4 Mortons 4

OLARA PAUL

IN VAUDEVILLE

Morton Harry Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Mossars 62 More New York Mass
Muley Eddie Bway Gaiety Girls B R
Mull Eva Girls from Missouri B R
Muller & Stanley Grand Knoxville
Murphy Frank Girls from Missouri B R
Murray Harriet Girls from Happyland B R
Murray & Stone Hippodrome Ashbury Park
Muskaigirls Kelth's Philadelphia

N

Neary Bliss & Rose 459 E Main Bridgeport
Nelson Florence Girls from Happyland B R

Nelson Harry P Taxi Girls B R
Nelson Oswald & Borger 150 E 133 N Y
Nelson Nichols Troupe Majestic Houston

PAUL NEVINS and RUBY ERWOOD

UNITED TIME.

Next Week (Dec. 17), Pol's N. Haven.

Nelusco & Levina Majestic Sioux Falls S D
Nevaros Three 394 13 av Milwaukee

NEWELL AND NIBLO

The International Instrumentalists

Next Week (Dec. 17), Empress, Portland, Ore

Newhoff & Phelps 13 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nibbe Ed & Mike Moulin Rouge B R
Nicoll Florence Rose Rydell B R
Noble & Brooks Saratoga Htl Chicago
Nonette 617 Flatbush av Bklyn
Norton C Porter 6242 Kimbark av Chicago
Nowak Casper 1307 N Hutchinson Phila
Nugent Jas Majestics B R

O.

O'Brien Ambrose Social Maids B R
O'Connor Trio 706 W Allegheny av Phila
O'Connor Sisters 776 8 av N Y
O'Dell & Gilmore 1145 Monroe Chicago
Odva, Orpheum Denver
O'Donnell J R 132 E 124 N Y
O'Haus Edward Follies of Day B R
Ollie Young & April Empress Butte
Omar 352 W 36 N Y
O'Neill Emmet Bway Gaiety Girls B R
O'Neill Dennis Lyceum St Joe Mo
O'Neill & Regency 692 Warren Bridgeport
O'Neill Trio Blinn Philadelphia
Orloff Troupe 208 E 57 N Y
Ormsbell Will Follies of Day B R
Ormsby Geo Follies of Day B R
Ort Chas F 131 W 41 N Y
Owens Dorothy Mae 3047 90 Chicago
Ozawa The 48 Kinsel av Kenmore N Y

P.

Pape Herman G Morrison Htl Chicago
Parker & Morrell 187 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parvis Geo W 2524 N Franklin Phila
Patterson Sam 39 W 133 N Y

PAULINE

Address 540 W. 113th St., New York.

Pealr Marty 32 Marcy av Bklyn
Pederson Bros 62 Greenbush Milwaukee
Percival Walter & Co Garrick Burlington
Peter the Great 422 B'way Indef av Hoboken N J
Peters & O'Neill Majestic E St Louis
Peyer Dave Bway Gaiety Girls B R
Phillips Samuel 310 Claason av Bklyn
Phillips Sisters Aquarium St Peters'g Russia
Piccolo Midgets Box 23 Phenicia N Y
Pickens Arthur J Polis Bridgeport
Pierson Hal Girls from Happyland B R
Pillard Henrietta Social Maids B R
Pisano & Bingham 50 Christie Gloversville
Potter & Harris 6320 Wayne av Chicago
Powell Halton Co Colonial Indianapolis Indef
Powers John & Jessie Darlings of Paris B R
Powers Elephants 745 Forest av N Y
Prevost & Brown Heddie Chicago
Primrose Four Orpheum St Paul
Proctor Sisters 1113 Halsey Bklyn
Propp Anna Follies of Day B R
Pugnet Geo E Peoples Grand Rapids

Q.

Querc & Quaint Star Show Girls B R
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy 507 W 172 N Y
Radcliffe Ned Sam Devere B R
Rawls & VonKaufman Kelth's Lowell
Raycob H Albert Social Maids B R
Raymond Burton & Bain Orpheum I. Angeles
Raymond Great Bombay India Indef
Raymond Clara 141 Lawrence Bklyn
Raymond Ruby & Co Orpheum Spokane
Raymore & Co 147 W 95 N Y
Reded & Hilton Midnight Maidens B R
Redford & Winchester Her Majesty's Sydney
Redmond Trio 351 Halsey Bklyn
Redner Thomas & Co 372 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 234 E 63 Los Angeles
Reid Sisters 45 Broad Elizabeth N J
Remington Mayme Gerard Htl N Y
Renalles The 2061 Butter San Francisco
Renzetta & La Rue 3321 So Hicks Phila
Rees Len 1021 Cherry Phila
Reynolds Francis T Miss New York Jr B R
Reynolds Noble Star & Garter B R
Rice Elmer & Tour Empress Cincinnati
Rice Frank & Truman Lyric Dayton
Rice Sully & Scott Orpheum Sacramento
Rich Geo Star Show Girls B R
Rich & Howard 214 E 19 N Y
Richards Great 51 Av N Y
Rilly & Lippus 35 Plant Dayton O

When answering advertisements kindly mention VARIETY

THE VENTRILOQUIST WITH A PRODUCTION
ED. F. REYNARD
 Presents Beth Dewberry and Jawn Jawnon in
 "A MORNING IN HICKSVILLE."
 Direction, GENE HUGHES.

Gene Hughes

Manager, Promoter and Producer of
 Vaudeville Acts.
 What to Produce and How to Succeed.
 Authors please note: Communications Solicited
 PUTNAM BUILDING, NEW YORK.

FOR SALE
WIGGIN'S FARM
 Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.

ROMER B. MARQUETTE
Mason & Keeler

Direction Max Hart, Putnam Bldg., N. Y. C.

McKISSICK

AND SHADNEY
 THOSE EBONY ENTERTAINERS
 Comedy Character Change Artists.
 Special Scenery.

Direction GENE HUGHES, 1493 Bway, N. Y. C.

Those Two Nifty Girls.
 MYRTLE IRENE
Victorine and Zolar

In their new
 Spectacular Singing and Dancing Act.
 COMING EAST.
 Address care VARIETY Chicago

THE ELECTRIC WIZARD
DR. CARL

HERMAN
 Playing W. V. M. A. Time.
 Agent, PAT CASEY

WILLARD
SIMMS

BOOKED SOLID ON UNITED TIME

GRIFF

Extract from the Licensed Victuallers Mirror, Oct. 10, 1902:

Before Carlton Rose to Fame.
 "Griff has no rival worthy of the name. He founded a unique style of turn, and though he has had numerous imitators, he stands, Colossus like, above them all."

There does not seem to be much opposition to me at the Miles Theatre, Detroit, from The Old Temple. Think they must be losing heart.

Dec. 18th, Temple Theatre, Grand Rapids.

Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."
 Direction Max Hart

It isn't the name
 that makes the
 act—

It's the act that
 makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN

AND
RENA ARNOLD

QUEEN OF VAUDEVILLE

DOING WELL, THANK YOU.

Director and Adviser, King E. C.



The cheapest way to live in England is to wear English made clothes. Meaning the English style, of course. When they see padded shoulders and baggy pants, up goes the price. Ding!!!
 Haven't yet discovered why nearly all the keyholes are turned upside down. Darned funny.

At 7.30 on a Sunday morning is no time to hunt "digs" in this country.
 When the Convict Ship "Success" arrives in New York next April, pay it a visit as you will get your money's worth.

The roosters are "doing us in" as eggs are FIVE for a shilling. And still the Agents are getting their 10 per cent.
 "With eggs at 5 cents a piece and the Landlady's charging 13 cents extra per day for fires, "Lo 'luv a duck" we can't change strings only once every two weeks.

Grumbilingly Yours,

VARDON, PERRY and WILBER
 "THOSE THREE BOYS"

Marshall P. Wilder

ATLANTIC CITY, N. J.

Bell Phone 194

HUGHES
MUSICAL TRIO

Management Jo Palgo Smith.

JULIAN
AND DYER

A LAUGH A SECOND

MAX GRACE

Ritter and Foster

with "Gay Widows."

Next Week (Dec. 18), Folly, Chicago.

TED and CORINNE

BRETON

Direction, JAS. E. PLUNKETT



CAVIN AND PLATT
 THE PEACHES

IN
 Geo. W. Barry's "TRAVELING A LA CARTE"
 Home Address, No. 7 Hawthorne Ave., Clifton, N. J.
 Phone, 1881-L Passaic.



LAMB'S
MANIKINS

PANTAGES
 CIRCUIT

Week Dec. 24

Pantages

San Francisco

Lola Merrill and Frank Otto

Next Week (Dec. 17), Poli's Worcester.
 Direction, Max Hart.



TOOMER
 AND
HEWINS

Comedy Sketch

"It Happened in Lonelyville"

Rewritten by JACK GORMAN

Direction, IRVING COOPER

BARRY AND WOLFORD

In Their Latest Comic Song Review

"SNAPSHOTS"

Booked Solid.

JAMES E. PLUNKETT, Smart, Mgr.
 Home Add., 8 Hawthorne Ave., Clifton, N. J.

SAM J. CURTIS

And Co.

Melody and Mirth

In the original "SCHOOL ACT."

On the United Time.

Direction B. A. MYERS.

This Week (Dec. 11), Nixon, Philadelphia.

ELLIS MONA
BLAMPHIN AND HEHR

The Champion Singers of Vaudeville

There is **JOHNNIE REILLY**
 Only One

THE LITTLE WHIRLWIND
 CLASSY COMEDY NOVELTY

Bowdoin Sq. Theatre
 Boston

Next Week (Dec. 18)

CHARLES AHEARN



"THE SPEED KING."
 PAT CASEY, Agent.

Tom
McNaughton

PRINCIPAL
 COMEDIAN

"THE SPRING
 MAID"

OPERA CO.

(2nd Year)

Communications care

WERBA & LUESCHER
 New York Theatre Building, New York

Marcus and Gartelle

In their sketch

"Skatorial Rollerism"

JAMES PLUNKETT, Mgr.

"A scream from start to finish."

—JOLO in VARIETY

The Five
SULLYS

(The Well Known Sully Family)

In the New Variety Farce

"THE INFORMATION
BUREAU"

By CHAS. HORWITZ

Special Scenery and Effects

Under the direction of

ALF T. WILTON

HAVE YOUR CARD IN VARIETY

TANEAN AND CLAXTON BOOKED SOLID
 N. B. O.

THAT FUNNY MUSICAL ACT

When answering advertisements kindly mention VARIETY.

WORLD'S NEWEST SENSATION IN ART

BEAUTIFUL
BEWILDERING
EDAZZLING

ARIS MYSTERIE

SPLENDID
HAPELY
YLPHS

RECORD BREAKER OF SULLIVAN & CONSIDINE CIRCUIT

Direction of **ALF. T. WILTON**

ACT THIEVES are a thing of the past, so the man who is doing my CHINESE STUFF had better stop. The fellow I mean I gave some MONEY to to make a jump when I was in Chicago last Spring and he NEVER RETURNED IT. He knows who I mean. HE DOES IMITATIONS.

Thanks to my friend who wrote me about it.

Leo Carrillo

KEITH'S, INDIANAPOLIS

COMING TO NEW YORK FOR XMAS WEEK K & P'S
5th AVENUE

NONETTE

THE "GREAT AND ONLY"

In Her Own Original Conception and Interpretation of

"LOVELAND"

JO PAIGE SMITH Presents

THE ROSA MCGLOTT TRIO

Playing
U. B. O. Time

Booked Solid
Season 1911-12

BILLY "SWEDE" HALL and CO.

In His
Sensational
Protean
Playlet

"Made Good"

BIG SUBSTANTIAL HIT
K-P FIFTH AVE., New York

ANDERSON-GOINES

"IN DIXIE LAND"

(New Act
Special Set)

TAN COLORED COMEDIANS

When answering advertisements kindly mention VARIETY

AN ENGLISH HUSTLER!

Americans [Generally Discredit the Existence
of Such a Thing

Walter House
**STRAND
LONDON**

American Acts Going to England Can Have the Illusion Dispelled by
Placing their Business in the Hands of

HARRY BURNS

American Performers Who Have Already Entrusted their Affairs to
HARRY BURNS Will Bear Witness to His Alacrity

ALIVE ALERT ATTENTIVE ACTIVE ACCREDITED

"LOOK OVER THE NEW ONES"

Week of December 18th, 5th Avenue Theatre, New York City

THAT VERSATILE TRIO

HAYDN-BORDEN AND HAYDN

"BITS OF VAUDEVILLE"

DIRECTION OF
FRANK BOHM

GAIETY THEATRE BUILDING
Phone 3490 Bryant

5th Ave.
Theatre

McCONNELL AND SIMPSON

Commencing
Monday,
Dec. 18

Present for the FIRST TIME their NEW ACT

"THE RIGHT GIRL"

By HERBERT HALL WINSLOW

VARIETY

Vol. XXV. No. 3.

DECEMBER 23, 1911

PRICE 25 CENTS

LOOKS LIKE BECK IN NEW YORK: OTHERS REPORTED INTERESTED

**Chicago Says Herman Fehr, Mort Singer and Pat Casey Will Have a Music Hall in Times Square.
"That Means Beck."**

Chicago, Dec. 19.

Herman Fehr returned to New York Sunday, after coming here following his arrival from Europe.

With Mr. Fehr's going there is a report about that he, with Mort Singer and Pat Casey will build a large music hall in Times Square, New York, using it as an exchange house with Fehr's new City Hall Square theatre here in Chicago. The latter house is to adopt the music hall style of entertainment upon opening.

Previous reports concerning the City Hall Square theatre have proven so reliable in the past, the rumor of the New York house cropping up here is generally credited.

Martin Beck's association with Mr. Fehr in the City Hall Square is believed to have brought the millions of the Schlitz Brewing Co. into the show business, through Messrs. Fehr and Beck. Mr. Fehr is an important factor of the Schlitz concern, in a legal way if not otherwise. It is improbable a deal of this nature would be put over by Mr. Fehr without Mr. Beck concerned.

Pat Casey declined to make any reply to questions, excepting to say it was news to him.

Martin Beck could not be located.

Owing to the early date VARIETY went to press for this issue, nothing more definite could be obtained, but the great importance to all vaudeville of this move, if by Martin Beck, is readily apparent.

ACTOR WRITES SKETCH.

Hyman Adler, the young Hebrew character actor, who has been making a name for himself in the Ghetto District, New York, has been prevailed upon to try his hand at vaudeville, and has written a sketch, "The

Miser's Awakening," which he expects to land in the big houses.

Adler is working for the first time in the English tongue, being assisted by Pearl Seward and Sam Gold, prominent members of his Clinton Street company.

LEASES STAR FOR 50 YEARS.

St. Paul, Dec. 19.

Benjamin Schneider, a Minneapolis real estate man, has taken a 50-year lease on the property holding the Foley Hotel and the Star theatre.

The lease provides for an expenditure of \$25,000 for new buildings or improvement of the old. It is believed that Schneider will remodel.

JACK BARRYMORE HAS SKETCH.

A vaudeville sketch has been procured for Jack Barrymore, the co-star with Thos. A. Wise in the late "Uncle Sam." With it Mr. Barrymore will quite likely essay vaudeville, most probably taking his start at Hammerstein's in the near future.

DALY IN "THE FATTED CALF."

Arthur Hopkins has entered into an agreement to star Arnold Daly in the former's play, "The Fatted Calf," which had a grilling tryout earlier in the season.

The piece is to go into immediate rehearsal. After a few days out of town is to be brought into New York about Jan. 15.

CONNIE EDISS AT COLISEUM.

(Special Cable to VARIETY.)

London, Dec. 18.

Connie Ediss, who has just completed her engagement in "Peggy," has been engaged by Oswald Stoll to appear in a little comedy called "Laura Kicks," at the Coliseum during the Christmas season.

WILLIAM MORRIS LEAVES LOEW; BECOMES "INDEPENDENT" AGAIN

Prominent Show People Said To Be Behind Morris In Future Ventures. Makes No Declaration of Any Definite Policy. European Trip May Be Significant.

William Morris is "William Morris" once again, with the "Double X" ("WM" intertwined) all his own. A good many people have been expecting the announcement ever since the Morris Circuit was swallowed up by the Loew Circuit. Even more people will agreeably listen to the news.

The parting between Mr. Morris and Marcus Loew was very friendly, from all accounts, Morris desiring more scope for his energy and activity than could be afforded him in the Loew office.

Following the very successful and recent tour of the Harry Lauder show, directed by Morris (said to have netted over \$75,000) the final severance of business relations between Messrs. Morris and Loew was reached.

Mr. Morris would make no statement when seen Monday by a VARIETY representative. He confirmed the report of his leaving, but said his plans had not been settled upon, further than to again pilot the Scotch comedian over the country next year, and to direct similar tours with well known stars, as lately reported in VARIETY.

It is pretty well understood, however, that this move of Morris' has been in part at least inspired by one or more prominent showmen, who will likely stand behind the "Independent" in his future enterprises. Whether these will have connection with vaudeville or branch generally into theatricals may be only known to Morris himself.

The present trip to Europe contemplated by Mr. Morris is not for pleasure only, it is surmised, and will have no doubt a considerable bearing upon Morris' movements to come.

He will take offices in Times Square, as plain William Morris. (Even the "Ink" has gone.)

Of the William Morris, Inc., thea-

tres turned over to Loew at the time of the consolidation, but two remain under the active management of the Loew concern. They are the American, New York, and American, Chicago. The Plaza, New York, was returned to its owner, by consent, and is now conducted by him at a profit, according to report, with "pictured vaudeville." The Orpheum, Cincinnati, has passed through many vicissitudes, to finally land a stock company, and the Fulton, Brooklyn, is only connected with the Loew Agency through a booking agreement.

Since giving up the directorship of his "big time" circuit, Mr. Morris has become a member of the Vaudeville Managers' Protective Association. He did also give B. F. Keith's Cleveland Hippodrome its record day's business, with Mr. Lauder, booked in by Morris, as the attraction. There is no suspicion, however, that Mr. Keith is one of the showmen reported behind Morris.

MAKING 'EM BRING CUSTOMERS.

Chicago, Dec. 19.

"The Master of the House," at the Cort, is profiting considerably in box office takings through invitations extended to all the milliners in Chicago to attend the performance free of cost, providing they are accompanied by one or more paying patrons. The scheme is working admirably.

CHASE'S EARLY CLOSING.

Washington, Dec. 19.

Chase's theatre will close its season much earlier than usual this spring. The management has a number of important acts booked for April and desires to reserve them as novel offerings in the new Chase house, which opens next fall.

THE LEGITIMATE IN VAUDEVILLE

BY HARRY M. VERNON.

London Dec. 10.

Whether the "Double License" now advocated by Oswald Stoll, the "Daddy" of the Music Halls in England, is going to prove a blessing to music-hall audiences, remains to be seen. The late "compromise" agreement, existing between the "legitimate" and music-hall managers, was of course a thing so ridiculous that it was only a matter of time when

experience covering some fifteen years I have never known a legitimate "star" to make good in the halls, and this no fault of the audience, either.

In the first place one or two stars believe that the radiance of their own personalities is sufficient to make an audience bow and tremblingly murmur: "Oh, joy, fancy seeing Evelyn D'Waller for six-pence." Secondly, the material offered by the great ones is



WHITE'S TRAINED ANIMAL SHOW

Under the personal superintendency of JOHN WHITE, Jr.
Featuring the WORLD'S GREATEST LEAPING GREYHOUNDS and CHAMPION BUCKING MULE. An act which closes shows with the required big scream.
Has been featured on many high grade bills in high class houses and has never failed to prove its right to hold the position. It is a showy act with comedy, a combination which places it in the superior class. Now booked solid until December, 1913.
Direction of NORMAN JEFFERIES.

legislation needs must set things aright.

Can you imagine anything more Gilbertian than this: The managers of the two branches of the amusement tree met in solemn conclave, and agreed that so long as a limit of half an hour was placed upon the performance of a one-act play or sketch, and that six speaking parts only should be represented, no objection would be made.

Quite overlooking the fact that the playing of "sketches" was illegal, the "legitimate" managers in their best Maiden Lane manner, "graciously granted permission," providing the above stipulations were adhered to. On one or two occasions when the time limit was exceeded the theatrical managers prosecuted the music-halls through their secretary—who is himself a "dramatic and vaudeville agent" and through whose agency a great number of sketches were booked and actors found for other productions of a like nature.

Actor managers while complaining bitterly of the injury which the Halls were doing their theatres, nevertheless broke their necks to secure vaudeville engagements for such periods when their theatres were closed or they needed a little change (of both kinds). Their endeavors to raise the standard of music-hall entertainment are most praiseworthy, but for some reason their efforts and material were not, and are not appreciated. With but two exceptions in an

so out of line that in many cases it has been an insult to the intelligence of the people who paid to be amused.

Every dramatist of note has had a whirl at the halls, giving them always what they thought the halls ought to have never what was wanted. That it is no small matter to write a convincing half hour or less playlet, all these gentlemen have discovered, for almost without exception they have in the language of the Green Room Club—"Flopped."

They've all had a crack at it, from a well-known critic whose effusions are produced simply because he is a critic, to the greatest of living dramatists, and that takes me back to the doubtful blessing above referred to.

The double license will mean amongst other things, an influx of legitimate talent and a few truckloads of "Playlets," "Scenas" and "Ideas." Previous failures will not deter the managers. The great thing to them is "Give us a name." The audience usually though gives it a name.

The shareholders are the persons who will be the first to find out the value of a double license, through the medium of their dividends.

I maintain that music-hall audiences want a music-hall show, that "legitimate" stars do not interest them under music-hall conditions, and that writers for the theatres have much to learn so far as the halls are concerned.

I've had fifteen years of it, and I haven't passed my "Primer" yet.

THE AGENCY LAW

BY A DRAMATIC AGENT.

With strong talk of a rigid enforcement of the present law governing Employment Agencies, it behoves me to speak a few words regarding the relations of the measure and the dramatic agent, said a well known dramatic agency Monday.

Since the law went into effect on June 25, 1910, 90 per cent. of the vaudeville agents in New York City returned their licenses to the Commissioner of Licenses and, while continuing in business as "principals" or "managers" are not liable to the law. The agents therefore in New York doing business under the law are the dramatic and musical agents.

There is a vast difference between the business of the vaudeville and dramatic agents. The former may receive five per cent. per week of the wages agreed upon for every week of an indefinite length of time—one year, five or ten years—while the commission allowed a dramatic agent is five per cent. per week for ten weeks.

Unlike the vaudeville agent, the dramatic agent is not a party to the contract signed between manager and actor. He is not always present when the contract is signed. It may be in Philadelphia or San Francisco. Yet the present law demands that the dramatic agent submit three contracts to the Commissioner of Licenses for his approval. If someone will kindly suggest how this may be done he will earn the everlasting gratitude of the few dramatic agents doing business in New York.

The vaudeville agent is a party to the contract and can draw the contract himself. This bill did not cover the ground at all. There is no provision for the dramatic agent. It was stated in Albany recently the law intended that one form of contract should be approved by the Mayor or Commissioner of Licenses and all contracts made out in this one form. There is no such thing as one form of contract that both a vaudeville agent and dramatic agent could use. It is impossible to word one. If then, two forms are necessary, why not a half dozen?

The dramatic agent has to guess the number of performances per day or per week to be given and he must guess the length of time and duration of the engagement. Inasmuch as the data required is not found in any manager's contracts, and the contracts are signed, possibly, in Pennsylvania or some other state, (although the engagement is made in New York City) it is readily seen how unworkable the law is.

Also comes an Albany statement that agents desired a card system and were opposed to registers, and that because a certain society of vaudeville actors numbered 16,000, and said society used a register there was no reason why an agent should not also use a register. I represent an agency that has 10,000 actors enrolled. These actors live in hotels and boarding houses in New York City. As they

are constantly going and coming I am kept busy changing addresses. When an actor leaves town or returns it is an easy matter to file his card away. With a register this is impossible. I can't look over a list of 10,000 names to find one certain address without an effort and a great loss of time. With the card system, the task is easy. The actor's name, his address, last employer is not so important it cannot be kept on a card. In fact the card serves all purposes in this respect.

The statement of managers must be kept on file and I can say that since the adoption of the present law we have been collecting them at an expense of a notary public's fee per copy and not one actor has ever asked to see one—In fact, we can't get them to read one over. These statements do not interest the actor. The actor cares not who is heading an independent corporation or a theatrical syndicate and the paid-up capital stock of each; all he wants to know is his salary figure and whether he is to play one-nighters or week stands and when the show opens.

We don't object to keeping these statements if they benefited the actor, but they are hard to get. The vaudeville agent does business with certain houses week after week. Once he gets these statements his work is done, but the dramatic agent meets new managers every day, and corresponding with others, which means a daily trip to the notary public. We have had managers apply for people, have made out statements and paid twenty-five cents to have them sworn to and then never effect an engagement. With the actors refusing to look at them it seems a waste of money.

The great trouble with the present law is that it was drafted for vaudeville agents and in the interest of the vaudeville business. The only reference to a dramatic agent is in the amount of money he is to receive. Why worry about a law for vaudeville agents when there are comparatively none? What is needed is a law for the dramatic agent.

The dramatic agent is especially handicapped in doing business because of the impossibility of complying with the present law in many of its exactness.



REDED and HILTON
STRAIGHT-SOUBRET.

CHARLES REDED and MARGIE HILTON, "The Ideal Couple," are both well known in Burlesque circles and are this season with the "MIDNIGHT MAIDENS" company.
Merry Xmas and Happy New Year to all.

To the Vaudeville Managers of the
Entire Country. I wish A Merry Christmas
and A Happy New Year.

To the acts under my direction
I wish all that you might wish
yourself

To the Vaudeville Profession I wish
a seasons work and the best of time
When in the City drop in and
see us, we want to meet you and become
acquainted.

J. J. Smith
Suite 526.
Putnam Building
New York City.



Charles Reister



Minette Sieber



F. W. Stoker



Mrs. E. Hayes

The office staff
also extend
Yuletide Greetings.

LONDON MANAGERS GREETINGS

(Special Cable to VARIETY.)

London, Dec. 19.

The dominant figures in the managerial end of the music hall world here have expressed a desire to convey to the vaudeville world in America, holiday greetings. Oswald Stoll's message, cabled to VARIETY last week, is repeated, so that the list may be complete for the Anniversary edition:

My wish for the year 1912 is the extermination of dissention as between artists and managers, and the inauguration of a creative policy pursued in unity whereby every sane person in any country may be made a good patron of vaudeville.

Oswald Stoll.

Says Mr. Aldin:

There is room for all good ones, both sides.

Arthur Aldin.

(Empire, Leicester Square.)

This from Henry Tozer:

The Tivoli, Oxford and Pavilion are the three variety theatres for the best American artists. They are always welcome.

Henry Tozer.

In keeping with the universal desire for "peace on earth," Mr. DeFrece wires:

Greetings for New Year. Welcome new acts with new business and a better understanding between artist and managers for the prosperity of vaudeville at home and abroad.

Walter DeFrece.

Alfred Butt says:

All that is best is always welcome in England. There is no prejudice against American acts, but on the contrary, if anything, audiences are always lenient to newcomers. It is essential, however, that artists should acquaint themselves of the particular conditions prevailing where they contemplate accepting engagements and adapt their material accordingly. Performers must not, however, expect to start in England where they leave off in America, but must take a chance and be modest in their demands until they make good. Art has no nationality and real merit will always succeed.

Alfred Butt.

Sir Edward Moss is equally warm in his greeting to America. His words are:

I wish American vaudeville all prosperity in the New Year and hope for an extended interchange of material. American acts are as welcome here as I hope English acts are in America. I look forward to a successful and peaceful year.

Sir Edward Moss.

Walter Gibbons' greeting is cheering and wholesome:

To American vaudeville I extend my heartiest greetings and trust a feeling of good fellowship will prevail during the ensuing year between the artists and the managers.

Walter Gibbons.

STOCK HOUSES DOING WELL

Despite all the strong talk about the theatrical season the worst in years and the show business going to the dogs through the failure of the public to shower the box-office with gold at each performance, the stock conditions for the most part

Several prominent stock managers in sizing up the stock situation throughout the east figure that a big profit has been made so far on the present season.

There have been quite a number of houses closed but other managers



VALLECITA ANDTOM.

One of her WORLD'S FAMOUS GROUP OF INDIAN LEOPARDS, appearing this season in VAUDEVILLE, under the direction of the UNITED BOOKING OFFICES OF AMERICA. Of pleasant address, beautifully costumed, and with a most perfectly appointed act, VALLECITA has attracted INTERNATIONAL attention as an EXCLUSIVE SENSATIONAL FEATURE, and is accepted in both Europe and America as THE MOST DISTINGUISHED ANIMAL ACT IN THE WORLD.

have more than held their own in the east.

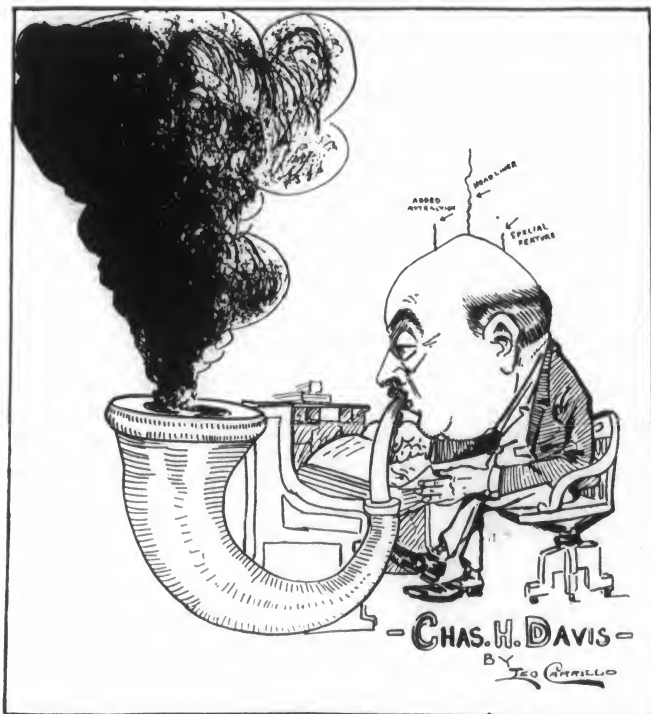
While there have been closings here and there, new ones have sprung up to fill their places with more to follow.

Of course the booking of regular legitimate shows and the resumption of vaudeville by other theatres has interfered with stock in various sections yet they will be back in the stock fold next summer.

are coming along with substitutes in the very towns where stock fell down.

A dramatic agent, commenting on the subject, said stock was never better and that four new companies that he knew of would be in the field right after New Year's.

Conditions in various surrounding towns has not been up to the standard, although a comfortable margin has been registered in some cases.



CHARLIE DAVIS AND HIS PIPE

THE PRIDE OF THE PUTNAM BUILDING; CHARLIE DAVIS' CALABASH PIPE, presented to him by an admiring friend.

Mr. Davis is on the business end of the stem, as sketched by LEO CARRILLO, in the treasurer's bailiwick of the PAT CASEY AGENCY. Mr. Davis is the financial man for that office.

Originally from Springfield, Mass., where many good actors started, Mr. Davis took to the other end, including financing, on which he is an expert.

When necessary Charlie can place his features in a neat little way that says "nothing doing," without any words coming out.

VARIETY

Published Weekly by

VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN
Proprietor

CHICAGO 85 So. Dearborn St.
JOHN J. O'CONNOR

LONDON 8 Green St., Leicester Sq.
W. BUCHANAN TAYLOR

SAN FRANCISCO 308 Market St.
ART HICKMAN

PARIS 66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN 57 Unter den Linden

SUBSCRIPTION RATES.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.
Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXV. December 23 No. 3

Merry Christmas!

This is VARIETY's Sixth Anniversary Number. We will let the paper speak for itself—either way.

Necessarily going to press earlier, the customary departments in VARIETY have been omitted for this week.

With the ending of December, the theatrical folk will watch the new year closely: The season thus far has been eventful for bad business and many failures, especially in the legitimate. There have been too many shows, and too many theatres to house them in. Whether it be true or no, managers of attractions in New York, duly accredited as successes, claim one cause of the dullness in receipts is the many good shows around New York. The percentage is large, they say, and the public has grown independent. There are too many shows to see.

The whys and wherefores of the legitimate slump have been thoroughly threshed out by innumerable writers. Various are the reasons ascribed, but the fact remains that a good show can still get the money. And a good show does get the money. One big fault has been that productions have been made so expensive, what would have been very profitable business in times past brings a loss nowadays to the manager. He may try to "cheat," but the country won't be cheated any more, nor the big cities either.

Although the theatrical men say the country has gone to the dogs, Sothern and Marlowe "cleaned up" in Philadelphia—with only William Shakespeare for an author. It's growing harder to produce good shows. The producers make it harder, but the theatre builders are pretty busy also.

Vaudeville has been holding up quite well, considering. When "considering," look over some of the programs in the first class houses. The

vaudeville magnates allege new material is scarce. New material is scarce, but progressive vaudeville managers are scarcer.

The vaudeville managers are bawling the higher prices acts now command, as compared with years ago. The managers have had their houses open for the same length of time. Why have not the managers kept pace with the actors and the audiences? For the twenty-odd years vaudeville has been advancing and the actors with it, only the managers have stood still. If the managers had been successful in drawing a clientele that could pay over seventy-five cents or one dollar for the best orchestra seat, the advance in actors' salaries would have been met in that way.

The managers did not. With the exception of Hammerstein's, no vaudeville house is securing over one dollar in the front rows. Hammerstein's has natural advantages. When the American was under the management of William Morris, and with less than two years to his credit managerially, Mr. Morris was getting \$1.50 "down in front." Managers need more capacity in their theatres and more people who can pay regular admissions to see and appreciate a regular show, such as some one else will give if the present vaudeville managers do not or can not. The current vaudeville manager listens too much to his gallery and booking representatives.

The "small time" has made inroads upon the "big time." No use attempting to controvert that. The "big time" helped the "small time." First by declaring a blacklist against "opposition," and later by repeating acts so often their patrons who wanted vaudeville sought the "small timers" in sheer desperation, not because it was cheaper, but simply to see something different—new faces and new acts. The "big time" built up the "small time"—gave it tone.

Had the bigger vaudeville managers provided attractive shows during September, October and November, the "small time" would have been hard hit. The smaller houses were badly off for acts then. But the big managers had discouraged the producer, who wouldn't take the great gamble producing in vaudeville has grown to be, with its "stalling" "try-outs" (at ruinous salary) and the little cheap and nasty barriers he found himself before, while seeking to launch a legitimate business proposition before managers, who should have welcomed him, without throwing untold obstacles in his way. This condition was greatly helped to arise through managers permitting employees to "have a little piece of this and that"; or else own an interest in a theatre—but everything tended to discourage the man who must provide vaudeville with its newness and novelty—for the managers themselves do not.

When the managers cry against the artist, because he has not a new act, let him blame himself, and when the manager says the old act is going to

the "small time," let the manager stop a moment to ponder whether he and his show are not fast backing down grade also.

The managers who have made their "pile" will soon be fighting with the managers who are trying to make theirs. But the fight won't be a "big time" scrap; it will be "small time." Meanwhile another brand of vaudeville must step in, and become vaudeville—not a series of songs and dances, without any variety. The present day vaudeville is little short of a ragtime festival.

Other than the removal of the William Morris "opposition circuit" last spring, vaudeville's only excitement during the year was the threatened trouble with the White Rats. This the managers escaped for the nonce, but seem to be aiming for it again.

The vaudeville manager was badly frightened last summer. Now they laugh—then they worried. They may worry again.

The vaudeville managers do not want the White Rats to continue its affiliation with the American Federation of Labor. All other questions aside, (and there are many to this phase of the actors' organization matter) as long as the managers do not want it, it must be for the actors' good. The managers will not concede the actors anything. They believe they have won a bloodless victory. Time will tell.

The actor will think twice before severing his relations with the unions. The artists who dislike the union affiliation might just as well remain passive until this labor thing is worked out. The managers need a little common sense and need it badly. If they won a victory, they have conclusively shown since then that they do not know how to retain it.

Burlesque has been doing quite well throughout these troublesome times. Much better than a great many of the shows deserved. Both the Eastern and the Western Burlesque Wheels have had some very bad shows this season. On the Western Wheel that is expected, but the Eastern Wheel's large number of poor shows proved a surprise.

The "Small Time" has been wobbling. The cost of the shows are running beyond the box office capacity, and with the falling off of business, the "small timer" hasn't been certain just where it is at. With the programs increased in cost to present figures, the "small timer" must do business every minute for maintenance. And it isn't doing business every minute. The "Small Time" is a funny proposition, however, and as perplexing as it is funny.

El Cota is going abroad next year.

Murphy and Willard have returned, after a visit abroad.

Jos. F. Spissell started a tour of the S-C time Dec. 18.

Thomas McKee has been engaged as business manager for Harry Kelly's "His Honor, The Mayor."

J. C. Ragland, formerly head of "The Echo," is now in advance of Phil. Nevins' "Three Twins" company.

Hope Booth is to re-enter vaudeville Christmas week in "The Little Blonde Lady." Ben Piazza will play leads.

Frank Cruickshank, former lead in advance of "Thals," has been put ahead of the Ralph Herz show, "Dr. De Luxe."



role of the Italian wife in Joe Wynn's presentment of "Ellis Island," is to be married in June.

J. Edwin Liebman, formerly musical director at the Grand Opera House, Syracuse, is leading the orchestra at Loew's American, New York.

Henry S. Harrison's novel "Queed" is being dramatized by Winchell Smith and will be produced by Cohan & Harris before the close of the current season.

"The Man of the Hour" is going out again under the management of William Warmington. It will resume its road journeyings right after Santa's annual visit.

Ed. Wynn will sail for Europe June 8 on a business trip. He does not contemplate playing on "the other side." But then you can never tell. He might be "persuaded."

"The Little Outcast," which opened last week in Boston, is scheduled for a journey over the Stair & Havlin time. The principal players are Howard Macey, Harry Abbott, W. A. Moriarity, Butler Powers and Louise Wobbe.

Helaine Hadley, who was forced to give up her work as leading woman of the Portchester stock company, is quite ill in a New York hospital, suffering a nervous prostration. Her roles with the show are being taken by Emily LaCelles.

Al Sweet, bandmaster with Ringling's Circus, now regaling himself with the Broadway sights, plans to spend next summer at Colorado Springs, Col., where he will direct a band and be the whole works at a resort there.

In speaking of the theatrical business generally, we would call attention to the domesticity represented on VARIETY's front page cover of this issue. It is of Mr. and Mrs. Burt Green and their child, taken in their own home, a happy family (though containing a blue white theatrical star). It's a pretty picture to be on the front page of "a theatrical paper"—and prettier because it's true.

SOME HARD LUCK TALE

BY VAN HOVEN.

("THE DIPPY MAD MAGICIAN.")

Well, here is the truth about it. I was in the show business and I wasn't putting it over. "Misery likes company" so I joined a partner. He didn't have any money. I was broke all winter and it was one of Chicago's hardest winters at that. We roomed in South Clark street near the Alley

don't want men; I won't play men. I want women; my audience wants women!" Well, I don't want to say I'm so stuck on show business that tears came to my eyes but I begged this big dub to please play us as I was sick and Jules was sick and I showed him Jules' hair. I did every-



POLLY PRIM

Who is enlivening "DR. DE LUXE" with her sprightly personality. She is better known as "THE GIRL WITH THE CONTAGIOUS SMILE." Miss Prim is now wedded to musical comedy, but as divorces are not uncommon, the future may see her return to vaudeville under the Direction of NORMAN JEFFERIES.

of the stage door of the old Olympic. And talk about Ding Bat not knowing the family above! It's a joke. The landlady never saw us and we never saw her and when you look like we looked, you didn't want to see anyone.

We rehearsed a burlesque magic act and put it together in a couple of days in our room by the aid of gaslight for it was the only way you could find yourself in our room night or day and we slept nearly all day, to try and forget we ought to eat. Now some times when I'm eating big meals I wonder if I'm awake.

Poor old Jules! He was sick and getting baldheaded and was going to give up, but one day I landed a job for three days for \$12 for the team and supper Sunday night.

It was a German place and my partner was German and we put it over. Sunday I ate like I eat now.

The next week we played a joint on the far North Side. We paid a few debts, ate a couple of times and we were broke again and didn't even get our laundry.

We walked out to this place (nearly five miles). We were to get \$20 for the week. When we stepped into the place, the bartender said: "Well, did Harding send me two men? I

thing until finally he did play us. We flopped and two old soubrets on the bill were a knockout so I knew the fellow was right.

Some years previous I was down and out so I landed a job in a grocery store and was on the job all summer. One day while walking out to work in this Honky Tonk I passed this grocery and stepped in to say "hello" to Mr. Rich. He was pleased and asked me to come back the next week at \$10 a week. Up at five a. m. and through at about nine p. m. But I could eat and be a regular fellow.

Anyhow I told him I'd let him know so I went on out to work and I felt pretty good. We played out the week and paid a dollar commission and Jules got some more hair oil and stuff and we were all in again and nothing booked. I was to let Mr. Rich know by Tuesday at the latest. I was worried sick and I had to decide quick, so I hurried out to a place on North Halstead street, and I actually begged for a job. He gave in so I rushed out to get Jules.

We went to work for \$18 for the team and some more supper Sunday night (booked direct and no commission). The place had a small German stock company. Our double magic act was a riot, but my single

was a fliv. I felt pretty blue because the manager wanted Jules to stay in stock. I had thrown up my grocery job so I almost knew Jules would stick and he did.

But the next week was our real finish. We got canned. It was the first time since we were together. I'd often got it alone. When I saw the stage manager talking to my partner with \$2 in his hand I knew it was "us." I stepped outside a little door and on that cold rainy April night it seemed I could see that grocery store and I knew it was too late.

It just seemed I never could make good and my good suit and cuff buttons and everything were in soak. I got desperate and went out to the front of the house where Mr. Murphy (one of the owners), was sitting with two ladies. I pleaded with him to please keep us boys and I showed him my clothes. He could easily see I didn't have on all a human being should have. He let me finish the week out alone, at \$12. I did and I did it hard. I'd draw 50 cents every night and I'd ride home and Jules would meet me and we would eat and go to sleep. I'd walk back the next day.

Well we split the next week and Jules thought he could do better with a soubret, and I was flat in Chicago. He went with a "turkey" burlesque. Jules took my muffler and a shirt. All I had left was a summer suit of old clothes and a big trunk. Williams, (Williams and Healy), put me next to a wagon show job and another friend bought my ticket. I jumped to Boswell, Ind., to Adam Fetzer's one ring wagon show, and believe me it was some bum circus. The room where we slept was up stairs, and the big top or the big tent was laid on the



LAWRENCE JOHNSTON.

This Ventriloquist has been booked solid on the ASSOCIATION TIME by LEE KRAUS.

floor and as it was full of ropes, you can see what a chance you had to sleep on a rope. I decided to move out.

Fetzer's had a lion in a big cage with two partitions in it and only one lion. I planned to sleep there. I got some horse blankets and all was



George—NIBLO and SPENCER—Helen.

AMERICAN DANCERS MAKING A BIG HIT IN EUROPE. The above picture was taken on board the steamer Adriatic, just before sailing, July 12, 1911. In the group are George Niblo, Helen Spencer and Mr. Spencer's mother. The two first named are a singing and dancing team well known in America. Since they arrived in Europe Niblo and Spencer have met with great success, being booked solid, including the Revue for June, July and August of next year at the Alcazar d'Ete, Paris. Return dates have been booked at nearly all the halls the act has played. It is one of the classiest and best dressed acts, topping bills in many of the best houses. Niblo and Spencer wish all friends in America a Merry Christmas and a Happy New Year. Their permanent address is 16 Green Street, Leicester Square, London, W., England.

fine and the other fellows thought I was swell headed because I was sleeping outside with the lion. Fetzner was afraid I was a lemon and I thought I was too, so he made me do extra work like shining harness, painting wagons and doing everything he could think of. He was a good thinker. I did as he thought best; I was up against it. Nine dollars was his limit, and I got \$7, so why kick? I did my best. I fed the lion and he wasn't like a regular lion that gets up early. He was old and nearly ready to die and I think he was the best thing in the circus so you can see what kind of a circus it was. I used to have to wake him up and grind his meat and when we gave a show in the side show I used to have to punch him with a hot iron to make him growl a little and a couple of times we nearly got run out of town for doing it. I felt sorry for poor Jake but I was in no position to pity a lion.

I felt pretty blue at times but you can't be blue around a circus for those fellows are made out of iron. Well anyhow there was a fellow who had been with Fetzner for years and to hold his job, did a dozen acts. He used me in a revolving ladder act. He wanted me to clown and so on, to make him a bigger hit but, believe me, all I did was to hold on and I held on tight. Every time I saw that ladder I thought I saw my finish. April 25 the show opened. I pulled aside the canvas and the band played and I ran into the ring and did a comedy juggling act and as true as I'm alive I was one big hit. I also did a magic act; it was not so good, but good enough. That night I slept in a regular room, and Adam, the manager, was all salve. I was called Frankie and all that soft stuff.

The next day they used me in the side show and honest, folks, I was needed bad. It consisted of a dwarfed

bearded woman and her giant husband, a couple of old alligators, two cages of monkeys, the lion and myself. I lectured on them and did the best I could to make the thing look like a real side show, but the more I see of Broadway today the wiser I think those rubes are? Old P. T. Barnum might have fooled them, but I couldn't; anyway the best thing in our show was our move to the next town.

I got canned before my notice was up and with \$10 I jumped to Dayton. No job, so I went to work in a restaurant. At last I landed a job for Gus Sun and I jumped to Elkins, W. Va., and sat up all night. When I got there "all in" I was told I wasn't booked. Oh, Boy! Well, they couldn't lick me, so I borrowed enough from the manager to get back to Fairmount, W. Va., where I opened. If the manager hadn't been a real fellow I'd gone back to the restaurant, but he let me pass. To make a long story short, I will say I was on this circuit eighteen weeks. Eleven weeks in theatres, and seven weeks in hotels and restaurants. I hate to tell it in a way, but what's the difference? I was as good as some of the theatres I played in.

If I had been a man instead of a kid those managers wouldn't have picked me so often, but it's all over now, and I did my crying in my room those days, and I used to wonder if I really was bad. It's all in the game, only I sure had a bad hand.

But here is one thing I want you all to know: I send programs every week (and I mean it too), to those managers who canned me. One fellow wrote and asked me to stop sending them as he was coming to New York and would cause me trouble. I wrote back and said if I ever caught him in New York I'd have him arrested for being among civilized people.

I got thrown off the Sun Circuit and

I joined a "rep" show. The manager kept me because he knew I had nerve enough to do anything. I did everything with that show and I stuck.

saying it's great to have a room like I've got this week and a dinner like I had tonight and fine dressing rooms, big stages, and sleep in sleepers and



THE CARO MILLER FAMILY
(5 COLUMBIANS 5)

An artistic and picturesque offering, handsomely costumed, embellished with gorgeous scenery. Have played all the principal theatres in Western America, Canada, Europe and the South Sea Islands.

Owing to state statutes relative to age limits in the profession, have been unable to appear east.

However, Sept. 1, 1912, all obstacles will have been overcome in this direction and a bright future is assured, inasmuch as the CARO MILLER FAMILY, professionally known as the FIVE COLUMBIANS are the recipients of many kind offers for musical comedy engagements.

till spring. It was the longest job I ever held and even to this day I write the manager letters, for he was a regular fellow.

The season closed and I jumped back to Chicago and all that summer I did eight shows a day on State street; all day long from 9.30 a. m. till 11 p. m. I couldn't stand the work so I jumped to Des Moines, and when I got there I was told business was bad, so I didn't go to work but landed a week in Oskaloosa at \$25. From there I jumped to Manhattan, Kan., and a couple of other small towns.

My true friend, Frank Doyle, saved my life by giving me some time in Chicago where I stayed all winter and battled and battled and battled. Finally on July 5 came my chance, and I opened at the Majestic (and to tell how I got it would be another whole story). Anyhow I was a hit. In my dressing room I sat and wondered if I was going to stay all week or get canned, and if I got canned I was going back to the grocery.

I stayed all week and up to now, I have played in every first class vaudeville theatre in America and Canada, and I can only say it's a hard game. Even to this day the thing I can't bear is the manager who "cans" acts and the poor weak-minded simpleton who steals another man's act when perhaps the poor fellow battled even a harder battle than the one I have just related.

Well, let's cheer up. I'm 23 years old in February and I was born in Sioux City (it's on the Orpheum Circuit). To say goodbye I'll finish by

belong to clubs where you meet George M. Cohan and Andrew Mack and all those fellows and even have them ask you to join their shows. Oh, say, there is no use talking! This thing is great, when you get it right. If it's a dream don't ever wake me up and if it's true, Oh, please! Oh, please don't let the Commercial Trust Co. fail because that's where I have all my money.

Good luck to all, a Merry Xmas and remember success comes only to he who deserves, so do your own act and let your brother live.



MABEL McCANE

The musical comedy ingenue now playing in vaudeville with JOS. E. HOWARD, wishes everybody a Merry Christmas and a Happy New Year.



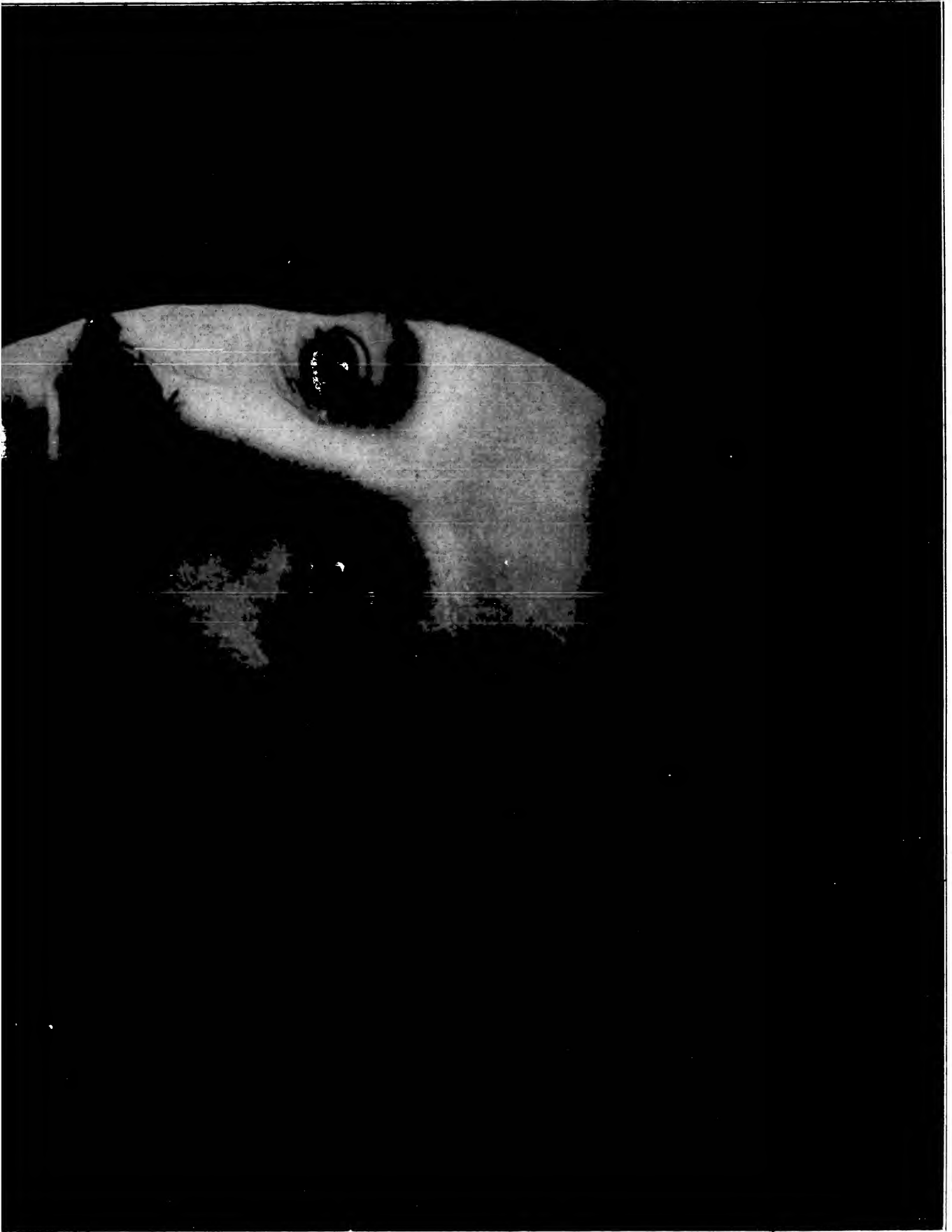
JAMES C. WALSH.

OF YOUNG'S HOTEL, ATLANTIC CITY. Wishes his friends a Merry Christmas and a Happy New Year.

TRIOVATO

SENSATIONAL VIOLINIST





THE LATE CHARLES E. KOHL

BY JOHN J. O'CONNOR.

The name of the late C. E. Kohl is a household word throughout Chicago and the show world and will remain so through the various enterprises which he founded and with which he was connected perpetuating it. His theatrical experience ranging over a period of two score years contained but few of the usual disappointments and setbacks. When the final call

perfect shape, and under the capable management of Major Lyman B. Glover, his confidential friend and close associate, the business Mr. Kohl founded is being carried on with still greater success.

It was early in 1873 that Chas. E. Kohl's inclination to become a showman took root. Later in the same year found him selling the biography

a silent monument that in itself gives one an idea of the wonderful energy and ability possessed by Chicago's pioneer theatrical magnate.

Shortly after establishing himself in business in Chicago, Mr. Kohl was united in marriage with Miss Caroline Lewis, a daughter of Mr. and Mrs. Thomas Lewis, of Hamilton, Can. They became the parents of four children, Chas. E. Kohl, Jr., John P. Kohl and Dorothy and Caroline (the latter twins).

His spare moments were spent at his handsome summer home in Oconomowoc, Wis., where his surviving family still reside. It was Mr. Kohl's greatest pleasure to be at his country home among his family, the flowers and trees, and his favorite pastime was gardening. A lover of trotting horses and a close follower of the different yachting meets, Mr. Kohl always desired to own the fastest boat on Lake Michigan. His youngest son, John, has achieved fame as an



THE LATE CHAS. E. KOHL

A snap shot taken at his country seat at Oconomowoc, Wis.

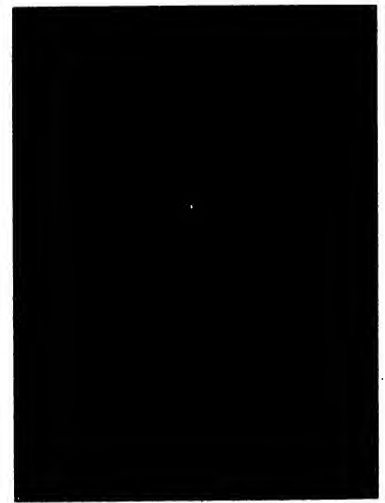
came Charles E. Kohl left this world with an enviable record, thousands of friends, and few, if any enemies, one of the most prosperous and wealthiest men in the middle-west.

Although a self-made man in every sense of the phrase, Mr. Kohl's life does not carry the conventional romantic story of the poor boy who rose from oblivion to gradual wealth. He was the son of a wealthy eastern sugar broker and shipper, whose fortune was made long before his son's business career was given a thought. Mr. Kohl descended from an illustrious German family, one of his father's brothers having been a famous explorer and the author of a dozen erudite works on Russia, Siberia, the Arctic Seas and Asia.

While generally recognized as a shrewd business man with an exceptionally keen knowledge of his chosen profession, it was not until after Mr. Kohl's death his business foresight was fully appreciated. At that time it was thought his business connections would undergo a radical change, but Mr. Kohl's affairs were found to be in

of P. T. Barnum with the Barnum circus. The following several years were spent with various shows, until his ambition to settle in Chicago finally materialized into a reality. He entered into a business partnership with George Middleton, his comrade and associate in many past adventures. In 1886, Mr. Kohl secured the lease of the Olympic theatre (Chicago) in conjunction with George Castle. Then commenced a career that outdistanced all imagination.

The Olympic's success was so pronounced that soon the Kohl-Castle firm found it convenient to take over the Haymarket theatre on West Madison street, and later the Chicago Opera House, long famous as the home of the world's greatest dramatic artists. In 1904, convinced that vaudeville, presented properly, was destined to outdo even the drama, Mr. Kohl prepared to build the finest variety theatre in all America. Loyal-ly supported by George Castle, George Middleton, Martin Beck, Morris Meyerfeld, Jr., and M. C. Anderson, he erected the Majestic, which stands



BERT LESLIE

Frazzle me the wingle gagus
Bo mase unk drill in pod. A fray-in-dillers
gingdus lank.
Tone make the scrill in Jod.
Merry Christmas in Geck.



"TINA"
RITTER AND FOSTER'S Rodney Stone bred
English bulldog.

amateur yachtsman, and has carried off first prize in every race his boats have been entered during the past eight years.

Charles E. Kohl, while a prominent clubman, was not interested in municipal affairs of any kind. Modest to the core, he avoided publicity and the gaudy apparel of fame, but did not allow this characteristic to dissuade him from lending a helping hand to

those in need. His theatres were always at the disposal of a benefit committee and he gave often and plenty. Many stories of his benefactions for artists were heard, after his death.

While the wheels of life will ever grind out men of the right calibre, not often does a C. E. Kohl come into this world. He lived a lovable life, he was a creator, a builder, but above all a man—and a great man.

WHEN "DOING FIVE"

BY FRANCES NORDSTROM.

It simply makes me sick and tired,
That we can't get us booked.
Except the dinky five a day,
What no one else has took.
Other acts so punk and quiet,
Bill themselves as "just a riot,"
I wouldn't have the nerve to try it,
Not me—So help me Gawd.

That show we seen the other night,
My dear, I think was rotten;
If we'd have tried to pull that stuff,
Well, canned—That's what we'd gotten.
But solid booked them people is;
Not us what really knows our "biz,"
But them what hands the agent his.
That's so—So help me Gawd.

That feller now what worked in one,
What done that act so racy,
Them dames what danced, and her what sung.
My dear, all booked by Casey,
And salaries, Well you know the "fillers,"
The act what works for Adolph Meyers,
A thousand, WHAT? I think they're liars,
They is—So help me Gawd.

We done a dump the other night,
A slab they call the Star,
The worse the joint the fancier
Named them hidways are.
The work we done I tell you, Bo,
WHAT? Got to do another show!
I think this rum is just a bum,
I do—So help me Gawd.



ETHEL WHEELER

A graceful, natural dancer with a bright musical comedy future who has been with LEW FIELDS' "HEN-PECKS" for the past two seasons.

PALFREY BARTON AND BROWN

ECCENTRIC TRAVESTY ARTISTS

IN A CONGLOMERATION OF SINGING DANCING AND BURLESQUE

DIRECTION MAX HART

WHY HE WENT TO LONDON

BY W. BUCHANAN TAYLOR.

London, Dec. 10.

He was an American vaudeville performer. I did not know him from Adam. I did not even want to. But I knew he was in "Vodville," and that he was an American.

How could I tell? That is my secret. I would have you bear with me. I would take you by the hand and lead you down the Strand—which, as most Americans know, is in London, near where the Beauteous Bananas mount up into Pyramids upon the Costers' Barrows.

He had just arrived in London—this "Vodville" man—and he was not quite sure of his footing. The Atlantic can be unsteady when it wants, and a new land has a plentitude of pitfalls. The Scot has been given credit for an excess of caution; he has yet something to learn from the Yankee—I refer to the fellow whose halling place is east of Chicago.

But we are leaving the "Vodville" man in the cold. Forward, please!

In the first place he had that strange glint in the eye which denotes suspicious observation and carries a sug-

band—but his boots had not been cleaned. There were probably two reasons for this shortcoming; one that he had not dared to put the shoes outside his bedroom door, and the other that he had not seen a shoeshine parlor.

At the corner of Trafalgar Square bewilderment took hold of him. He pretended that he knew where he was going, but he only bluffed himself. I went to his aid.

"Looking for Leicester Square?" I asked.

He seemed to resent my inquiry at first, but the kindly kink in my face allayed suspicion.

"Sure, kin yer direct me?"

I remarked that I was walking that way, proffered my aid and it was accepted.

"Just arrived?" I inquired.

"Jes' come off the boat."

"Like London?"

"Some city."

He was inclined to be laconic and non-committal.

"Staying long?"

"Jes' as long as they'll have me. Concluded I'd take the trip fer month

an act that'll make 'em sit up and take notice. What kind? 'L'il singin', 'l'il dancin', 'l'il of everythin'. Say, but ye jes' orter seen the way I moved the roof at Duluth. Gee, but didn't they jes' roar. What? This is Leicester Square. Ugh! Don't see anythin' peckler to squeal about. That's the Empire, eh? An' that's the Alhambra?

"Say, you can put me wise on a few things. Let's go some place for a high ball," was his next lead. We hied ourselves to a bar that happened to be handy and there continued the conversation.

It seemed he liked me and was prepared to tell me his troubles. They ran something like this: "I don't mind



REBA and INEZ KAUFMAN

After three years in Europe, where their success was instantaneous and universal, returned to this country early in the fall to take up their American time.

The sisters scored their biggest triumph abroad at the Folies Bergere, Paris, where they have been booked for a return engagement after trip over the ORPHEUM CIRCUIT, which starts in March.

The MISSES KAUFMAN are now playing the PERCY G. WILLIAMS' houses in New York.



ETHEL WHITESIDE.
IN VAUDEVILLE.

gestion of distrust. He seemed to be thinking that any moment someone would walk up to him and sell him a pup, or a gold brick, or an English suit of clothes. And, by the way, he seemed painfully conscious of his attire whilst pretending to be courageous. There were others like him in make up, it is true, but not so violent. He was all ironed out and creased correctly—almost to beat the

or so. Nuth'n' much doin' over home 'bout now. Jes' stepped over to take a look around. Got a date with friend in Paris, but guess I'll help myself to a little masuma on the side. In Vodville, ye know."

"Indeed," I remarked, feigning surprise and marvelling with my eyes. "Vauderville," I repeated in admiration.

"Yep, Vodville," he repeated. "Got

Purty bum looking joints. Guess they'll look alright at night, though. Say, tell me. Do the guys that hang around them dumps always wear the soup and fish? A guy over home tipped me off that if ye didn't put on the glad rags all the time in these haunts ye get fired. Hand me the right dope on this, friend."

I assured my friend that "glad rags" were not absolutely essential, but that in certain parts of the house they were considered "de riguer" and that morning dress was worn at matinees. At which he nodded his acceptance of custom.

"Can't get on ter the idea quite," was his comment and then he went on. "Would they stand for me in the soup and fish. They would! Well, on it goes to-night. Say, you oughter get in to see my act. I open Monday at the Bedford. Guess that's a pretty good house to break it in at. Ye don't know the Bedford. You can't be hip to the vodville game here then."

I asked him if he knew the Bedford, and he had to admit that he didn't, but that it was "somewheres in London" and that he "had a contract."

I assured him that it was not in the West and that "soup and fish" didn't go with the prices of admission at the Bedford. He was inclined to be moody at the news and was silent for several consecutive seconds.

tell'n' you that the real reason I came to England was over a little trouble with my squaw. Ye see we was work'n' together—a carkin' l'il' act. Broke it



HOMER LIND

With his excellent company, now playing the P. G. WILLIAMS HOUSES in New York after several years' absence. Meeting with bigger success than ever and proving that there is a taste for better things in the vaudeville field.

Mr. Lind will shortly revive "GRINGOIRE, THE STREET SINGER," the famous sketch by WILLARD HOLCOMBE and the late JULIAN EDWARDS.

in the small time an' fetched it inter New York on rubbers. An' what d' ye think? They just went crazy over us. She was a dandy—pretty as a peach and jes' as ripe. Gee! but she could certainly put it over when it came to pedal work. Well, we was gettin' along fine an' dandy when that dirty dog come along."

The high ball disappeared to the accompaniment of a gulped sob and the story was continued:

"Ye see, friend, she was only a little soubret an' she didn't know nuth'n', least nuth'n' to speak of. Maybe she had done wrong, but it seems ye've got ter do wrong a little to be all right as a soubret. Anyhow, she was all right. I tell ye, friend, I was gettin' to love that kid. Then that skunk come along an' loaded her up with di'monds. Told her he was a man o' money. I guess he was right—but he forget to tell her it was mostly other people's. Told her he loved her for her unsullied beauty, an' that kind o' junk. She took it in—with the di'monds—an' I got ter feelin' lonesome. Felt as I was losin' someth'n'. I've got ter hand it to him, though. He was a swell guy, an' good-lookin' as a statue. She got to puttin'

out. Guess the only safe way to keep 'em is in chains. An' then I guess they'd perdooce a file from somewhere an' get away. Said in her note as I didn't understand her; said I didn't have no soul nor nothin', an' wanted to make out I was a selfish, an' didn't consider she was only flesh and blood an' not made of iron. Well, I don't know. I guess she never wanted for nuth'n' while she was with me. Hope she don't want nuth'n' never. Last I heard was she'd settled out near Los Angeles with that guy. Hope's she's happy, but I wazer she ain't. Gee, but she certainly could look cute. But them automobiles jes' set her crazy. Was goin' to buy one, but she couldn't wait. Jes' went careerin' around with that guy with the di'monds. An' some picture I can tell you, when she sat up there, front of that auto', lookin' like a cherub in her furs. I was all broke up when she skidoo'd. Don't suppose I'll ever look at another woman. Jes' wanted to bury myself, so I framed up a neat little single. No more doubles for me. Tried it out an' sure enough it was a go. England looked pretty good to me an' here I am. I'd jes' like you to

I have no doubt my friend would be still pouring forth his tale of woe had not the light been temporarily obscured by a big hat full of feathers which passed the window. He looked out and then came back to my side with the remark "Every time I see a bunch of feathers like that I think of the hat she went off in. Must ha' cost \$35 if it cost a cent. It was just such

reference to drummers, bell-hops, Cincinnati, junk, punk, being stung, going some, and the hundred and one expressions which English people could not be expected to understand. His struggle was in vain. He didn't understand them, they didn't understand him. The good folk who came to be entertained and suck oranges wondered.



BILLY WATKINS and WILLIAMS SISTERS

Who have rapidly forged to the front ranks in vaudeville during the past year. The act has been voted one of the classiest, as is testified by the continuous booking given them by the UNITED BOOKING OFFICES, INTERSTATE CIRCUIT and WESTERN VAUDEVILLE ASSOCIATION.

The act is now playing all the first class houses in the middle west. NOW HEADLINING ON INTERSTATE CIRCUIT.

a hat as she wore at De Moines, when the whole town was up. An' ye oughter * * *

I broke into his monolog with the remark that my time was limited and that I had business to attend to. I begged to be excused and under a promise to visit the Bedford, Monday, I was released. As I left he was saying, "Say, I must tell you about the hit we made in PUYALLUPT."

I turned back to interrupt him once more. Laying my hand upon one of his hump-backed shoulders I said: "My dear friend, you have thus far been human in my eyes. Do not spoil the impression by lapsing into the regulation error of telling me how the entire town rose at you, and the riot act had to be read. You have pleased me beyond words by your modesty; do not bring on my displeasure. I know by what you say you are good, but for Heaven's sake, let me find it out for myself at the Bedford Monday."

I left him wide eyed and amazed, and as I passed through the portals I caught the murmured words "Peach" and "Riot."

It was at the Bedford Music Hall I next saw my friend. He was on the stage battling against odds, in at atmosphere that yelled of oranges and shag—and sometimes gin. There was an orchestra, and waiters here and there serving drinks in the boxes and stalls. "The Vodville Man" was talking his way back to America, with

I felt so sorry for him I went behind. He greeted me effusively, but not with much lucidness. He couldn't realize what had happened, but he knew he hadn't "put it over."

"Say," he remarked presently, "how do you account for it? It was all right in Duluth. Used just the same stuff, when the little woman was with me. Simply a rio—"

I never heard the end of that sentence. I fled.

London, Dec. 15.



Jea CONLIN, Lillian STEELE and Eddie CARR

"That Rah Rah Trio." Now on the Orpheum Circuit presenting "BITS OF MUSICAL COMEDY." Chaperoned by the SUTHERLAND AGENCY.

on dog. I'll wager by this she's puttin' up with a lot o' dog. In fact, I'll bet he's nearly all dog. An' his Christian name's Dirty. Well, don't you mind him. It's her I'm tell'n' about. One day I goes an' gets sick an' can't work. I see's she's restless an' I figure it's cos we can't get playin'. She goes downtown to get someth'n' and (a muffled sob and a gulp)—she don't come back. Guess that shock got me well again. I jes' kep' on wait'n' an' wait'n', but she don't show up. Then I gets a note to say she's gone west with her affinity. Well, she certainly went in the right direction to bring off that soul-mate stuff."

Another highball came forth and was consumed, and he sped on:

"Sure, I tried to get her to come back, but she wouldn't. Jes' hopped off like a little bird an' forgot the hand that fed her. Can't seem to understand women, anyhow. Ye never know when ye have 'em. Soon as they see di'monds an' furs ye've gotter look

have seen her. On the level she was peaches an' cream."

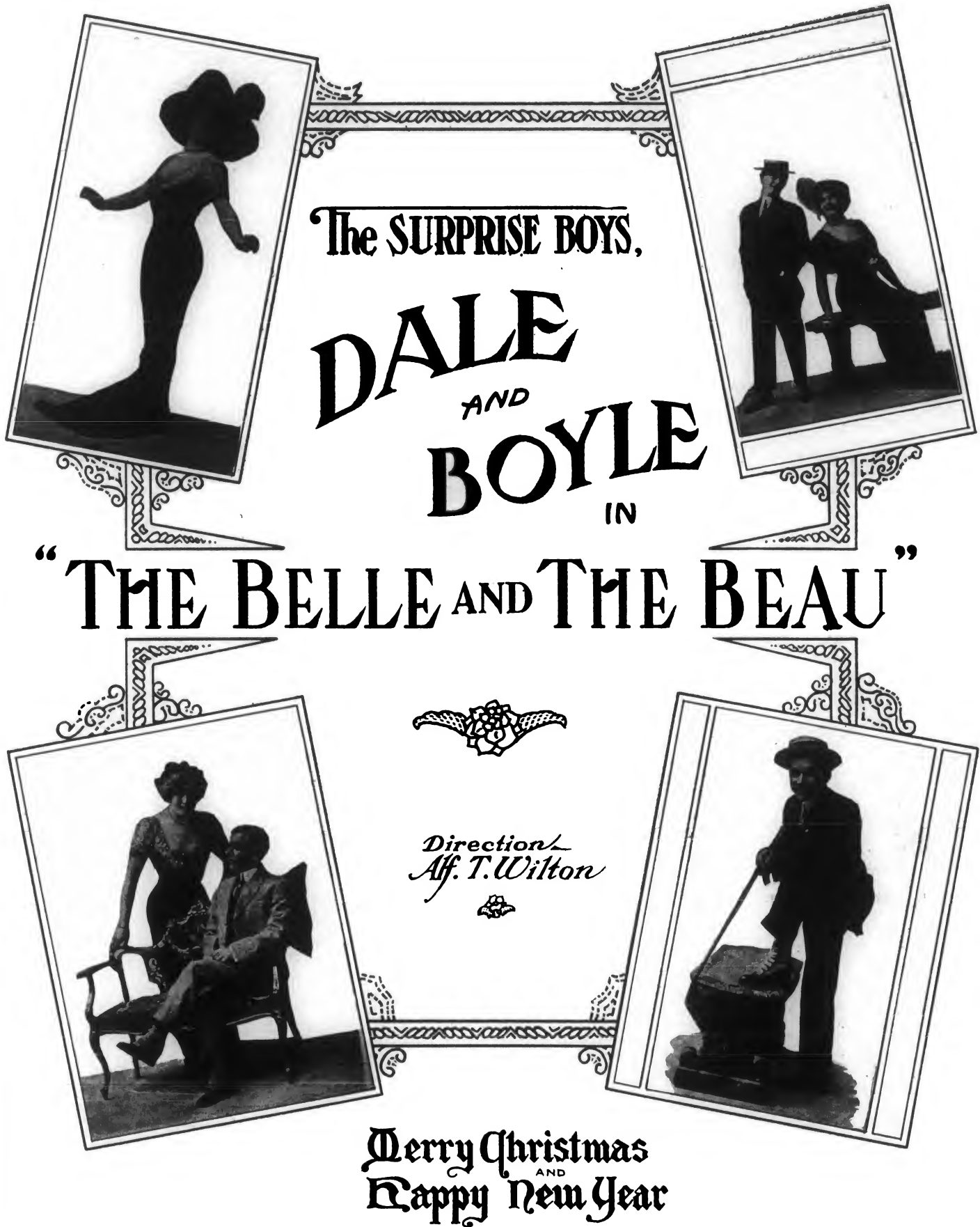
He took out his gum and dropped it into the cuspidor, remarking that there was nothing like a Scotch highball for "fixing a man who has the Willies." So we repeated.

"Say, tell me about England. Guess I know all I want about the States. What kind of work do they like. Gee, wisht I had the little woman along. She'd be the goods. Out in Duluth she gave 'em hell. Full of ginger. (a gulp). An' looks—well, don't ask me. Every town we played it was the same—all I had to do was go around meet'n' frien's an' she'd stay up in the hotel sewin' an' fixin' her duds. Say, I certainly did have some high ole times. But it didn't last long after we got into New York. She told me she was sick of sitt'n' alone sewin' an' thinkin', an' then she went off with that sparkle specialist. I tell you that was some act we had. I'll never get another like her."



WILL ARCHIE

Comedian, manager and director of amusement enterprises wishes A Merry Christmas to All.



The SURPRISE BOYS,
DALE
AND
BOYLE
IN
"THE BELLE AND THE BEAU"

Direction
Alf. T. Wilton

Merry Christmas
AND
Happy New Year

THE FIRST "TURKEY TROT"

BY JOHN LORENZ.

"Now they're all hollerin' about this 'Turkey Trot' stuff and claimin' to be the first to do it and the originators. Say, boy, that was first done in Denver in '83. I picked it up in '86 and '87 when I was dancing with a feller named Guy Hawley and did it with him in the back room of a bar. We did all this jumping around and dancing. Hawley was the first

"Lately there has been a lot of talk about this rocking of the tables. It was first done by Carroll and Nealy, the 'Nickelplated Coons,' knockabout comedians. They had two tables and a barrel. Afterwards Sully (of the present Sully Family) and Nealy did it; also Buckley and Dyer. Charley Buckley is now of Mr. and Mrs. Buckley.



MISS RAY DOOLEY

The youthful star of the juvenile act known as "RAY DOOLEY AND HER METROPOLITAN MINSTRELS" is the youngest producer in vaudeville. Opening in Richmond, Va., March 28, 1910, they have worked consecutively without lay-off over the UNITED and SULLIVAN-CONSIDINE TIME and are now playing a return engagement on the latter tour with additional United time to follow. The act is directed by NORMAN JEFFERIES and H. BART McHUGH.

man to do a 'break' on a piano. Afterwards I had Joe Howard as my partner and also did it in those days with Harry Linton (now of Linton and Laurence); I also did it with a feller named George Kline.

"The first buck dancing with wooden shoes was done by Johnny Jess, with a burlesque show now. He's the man who taught me my dancing. My first appearance on a regular stage was in '86 playing Jennie Muldoon in 'Muldoon's Picnic' with Morris Burns (now the Sullivan-Considine representative in Seattle).

"Bert Williams was the first one to use the expression, 'bear.' He used to pull it when we danced on the sidewalks in Denver along in '88 or '89.

"I worked with Fred Brown (Brown and Blyler) about '91 or '92, when we did the 'Turkey Trot' together. My full name is John Lorenz Hollingsworth, and I was using it at that time. We used to call the 'Trot' 'The Denver Drag.' Ernest Hogan was hanging around Denver about that period. First came Williams and Walker and Harry Linton. Afterward were Montgomery and Williamson, who were doing a blackface dancing act. The Stone Brothers (Fred and Ed) were doing 'The Hottentots.'

"And that stepladder they're yellin' about was first done by Smith and Cook. These guys claimin' stuff now are a joke. Some of this stuff was done before these fellers were born, and they don't know it. There's a lot of fellers around here—the old timers—that know it, but they only laugh.

"The first one to ever do a 'comedy piano act' was Charley Thatcher, now an old man, who played in the orchestra put out in Denver. He was one of the house musicians and did it for a specialty as a sort of overture. And all this stuff of moving a piano away from and towards you and dancing with it was done by Guy Hawley in '86 and '87, before those doing it now were thought of. Hawley was never on a stage at that time, doing it in bar-rooms. He played my dances and did the stuff in between.

"Then I came to Chicago in '93 and worked with a gal, doing a dancing act; blew the gal and went with Gil Brown (now Brown and Mills). Billy Gould and Harry McBride comprised the team of McBride and Gould in '88, and worked around Denver, doing a neat song and dance.

"I think that'll be about all for now. If anybody doesn't believe any part of this, let 'em start something."

GET THE PUNCH OVER QUICKLY

BY GEO. M. COHAN.

That oft-quoted phrase "playwrights and actors are born, not made," should be amended to read: "first born, then made," for I am convinced that at one time or another in all our lives there comes a desire, either for pure pleasure or plain profit, to write pieces for the stage. And as for acting, we began to attempt that as soon as we were able to toddle.

One of the best plays I ever wrote, judging from the audience's angle, I called "Dick of the Peaks, or The Outlaw's Triumph." I was eight years old at the time. The production was made in my daddy's barn with the company assembled from the ranks of my boy and girl chums, and a scenic equipment purloined from mother's linen closet and the family rummage room. No play from my pen has ever been received with such tempestuous applause and my critics even then acclaimed me as an author of much promise and an actor who unquestionably would soon startle the world. It is needless to say that I was proud of my success and unhesitatingly accepted the gulleless homage of my youthful critics as a tribute thoroughly deserved and entirely my due. Other critics in later days have not been so enthusiastic, and certainly never so absolutely sincere.

The instinct to write for the stage was, I suppose, fostered in me by reason of the fact that my father and mother were of it, and, as a natural consequence, I began to appear with them almost as soon as I could walk. At that time my father supplied the plays and sketches for the family. What was more natural than that the only son should endeavor to follow in his footsteps? At any rate he did, and down to the present moment he is entirely satisfied with his choice of professions.

What measure of success that has come to me so far as an author and composer I attribute to the fact that I have always striven to make my plays and songs tell a simple, yet more or less interesting story, and have relied on clean dialogue, speed and appealing melodies to make them marketable.

My constant association with the

stage and the opportunities to study audiences gave me an advantage that comes to but few aspirants for authorship honors. A man may be able to write a good story or an interesting book, but let him be commissioned to adapt it for the stage and nine times out of ten he will fail. The reason for this may be attributed to the fact that, while the writer is able to people a story with humanly interesting characters, he fails to realize the necessity of boiling down or crystallizing his dialogue in order to make it fit into a two-hour-and-a-half entertainment, and usually drags in endless speeches, that, while they may be highly interesting between the covers of a book, when spoken from the footlights become exceedingly dull and tiresome.

Then, too, the proper placing of characters—their entrances and exits, is apt to bother the amateur playwright. He is prone to supply "fat" lines, but fails to provide natural situations to fit them. He gets his characters on the stage and is at a loss for their exits, or maybe there are moments when he leaves the stage entirely bare—always a fatal error.

My idea of presenting a play is to tell its story as soon as possible after the curtain goes up on the first act. Let the audience in on the "know" as to what it's all about as quickly as you can. After that go ahead and elaborate as much as you please, but don't smother your plot with a lot of unnecessary chatter. Coherency and simplicity of dialogue, coupled with clearness of diction and speed on the part of the characters concerned, is a 75 per cent. asset in play production.

Many a good play fails to score because of the ambiguity of its dialogue, the indefiniteness of its plot and last, but by no means least, the failure of the actor to realize the worth of his lines and the inestimable value that clear enunciation brings to them.

If an author can overcome all these conditions he is to be congratulated. Then, if his play has a punch in it, the battle is as good as won, but let's make sure of one thing:

Put the punch over in the first act.



BILLY NOBLE and JEANNE BROOKS

Wish all their friends Merry Christmas and a Happy New Year.
BOOKED SOLID.

HOW MRS. MARCUS FIXED IT.

BY HARNEY BERNARD.

"Vell, vell, vell, if it ain't Esther Cohen! Ven did you come it down to Averne? I am really surprised to see it you. My, how sunburned up you are. Vere are you stopping?" asked Mrs. Marcus.

"At the Averne Hotel," replied Miss Cohen.

"Oh, my, such a high-toned hotel. I supposin' your father had a fine season by cloaks?" asked Mrs. Marcus.

"Oh, vell, every season is good by papa," replied Esther, "but we are going home Thursday."

"Going home so soon!" exclaimed Mrs. Marcus. "In the middle of July you are going back to New York?"

"Oh, vell," replied Sadie Cohen, "now that Esther is begaged, papa said, 'Vat's the use to stay here and spend money?'"

"Esther is begaged! To who is it?" asked Mrs. Marcus.

"Vell, I don't care about dis. Harry makes \$4,000 a year; he's got \$900 in the bank, a nice solid gold watch and chain, paid for. Vat more can I asked it for? Dere are lots of girls vat are crazy for him."

"Vell de vay you make your bed dat's de vay you'll have to sleep in it, ain't it so?" asked Mrs. Marcus.

"Sure," replied Sadie, "Esther is a girl vat can make a man happy. She plays pianola and sings fine; she's a good cook. Vat more can a man ask for?"

"Oh, don't think I am saying anything against Esther. I only say she deserves it a better man," replied Mrs. Marcus.

"Oh, here comes Harry now!" exclaimed Esther.

"Please don't say anything to him vat I told you. I only told you dat for your own good because I like you," said Mrs. Marcus.

so much for you. I vas telling her vat a nice boy you are and she says, 'Vell, I got to marry him on account of papa.'"

"She said dat?" raged Harry.

"Yes," replied Mrs. Marcus.

"Vell, vell, I thought she loved me."

"Ah, she is only making believe.

Esther. "A woman like you can give good advice, und besides I know you are a friend of mine."

"Excuse me for a minute, Harry and Sadie," said Mrs. Marcus as she took Esther aside and said to her: "I am surprised dat Harry don't love you."



RONAIR AND WARD

The clever couple who have been meeting with tremendous success on the big vaudeville circuits with their charming little skit "OCEAN BREEZES," written by KELLER MACK and FRANK ORTH. Under direction of THOMAS J. FITZPATRICK.



HOWARD and WHITE

HOWARD and WHITE, formerly Bernice Howard and Co., who will be remembered in several comedy and dramatic productions, now in the middle west presenting FREDERICK ALLEN'S comedy sketch "BILLY'S AWAKENING." A successful opening followed by a route over the W. V. M. A. TIME. Merry Christmas and Happy New Year to all.

"To Harry Greenberg," replied Esther.

"You don't mean to say you are going to marry Harry Greenberg vat travels for Spiesel & Nathan?" cried Mrs. Marcus.

"Sure," replied Sadie.

"Oh, my, dat's too bad. I am sorry; he's a good salesman, but for a husband I don't think he's for you. He wanted to marry my sister Annie once, but my people objected to him," said Mrs. Marcus.

"Your people objected?" asked Esther.

"Vy, wasn't he good enough?" "Vell, to tell you de truth, no. He's got it a reputation as a card player and he likes to go to Churchill's mit ladies, and you know dat is no future for a boy, especially for a nice girl like you."

"Oh, hello, Harry!"

"Hello, Esther, Sadie and Mrs. Marcus, how are you all, anyway? Vat are you doing in Arverne," asked Harry.

"Oh," replied Mrs. Marcus, "papa had de biggest season dis season und so he bought a machine und a cottage down here."

"Vell, vell," said Harry, "dat's going some."

"Vat's de matter, Harry, you look so tired out? I suppose too much running around nights in de cafes and clubs," remarked Mrs. Marcus.

"Oh, no," replied Harry; "just a little run down."

"Excuse me a minute, ladies, I want to speak with Harry privately." Mrs. Marcus takes Harry aside and says, "Harry, I see dat Esther don't care

She's crazy for Moe Greenberg; she told me."

"Vell, I am glad I found it out."

"Sure; now, Harry, dere is my sister, Becky; she's crazy for you, und papa would put you in business right away after de vedding und besides give you \$5,000, three thousand cash und two thousand in notes. Wouldn't it be better for you, und Becky is a girl vat don't care so much vat you do. She loves you, und, besides, Esther is a sickly girl. She told me she must have an operation performed. Don't say I told you anything. I don't want to make her feel bad," continued Mrs. Marcus.

"Vell, vell, vell!" replied Harry, with head bent low. "Vat a fool I vos to come here at all und spend so much money for noting."

"Say, don't care about de money," said Mrs. Marcus, "ven you marry Becky you'll have lots money. An old saying, 'It's never too late to mend it'; so Harry you better call everything off und come over to de house und see us."

Returning to Sadie and Esther, Mrs. Marcus remarked, "Vell, I gave Harry a good piece of advice," incidentally giving Esther a cute wink.

"Oh, tank you for dat," replied

"Don't love me!" exclaimed Esther. "Did he say so?"

"Sure," replied Mrs. Marcus. "He said he is crazy for Lena Goldberg, but don't you chase after him so much dat he can't get away from you. You see it's just as I told you und Esther, you're too nice a girl to trow yourself away on a feller like dat. It's better you tell him dat you love another, don't give de satisfaction to trow you down. Don't say I said anything."

"Vell, vell," sobbed Esther, "I can see you are a friend of mine. I don't want to see him any more."

"Vell, Harry," said Mrs. Marcus, "I tink I must go. Vich velgh you all going?"

"I am going to de hotel," replied Esther.

"I am going to de club," said Harry. He and Mrs. Marcus then departed, leaving Esther and Sadie to themselves, Harry and Esther parting without saying good-bye.

Mrs. Marcus had fixed it.

Those closely connected with the "family" have passed the word along that Sammy Kessler and his vaudeville partner, Eva Shirley, are to be married Christmas week.

"DISCOVERED IN CHICAGO"

SPREADING LIKE A SUMMER SUNSHINE
OVER THE ENTIRE ORPHEUM CIRCUIT

RAE SAMUELS



"THE BLUE-STREAK OF RAGTIME"

THEY LABELLED ME

"THE OVERNIGHT SENSATION"

IT'S MY MERRIEST

X-MAS

I WISH YOU

ALL THE SAME

HOLMES' UNTOLD ADVENTURE

BY THOMAS J. GRAY.

Things had been slow for Holmes and me about six weeks. We threw up our rooms on Baker street. Holmes had had a bet on the New York Giants, and every time he saw "Baker," he felt ill.

We left London and sailed for New York on the "Rushthecana." Upon arriving, we took an apartment near Hard Times Square. Holmes had received an offer to go in vaudeville from a big American theatrical man, Rules Jewby, by name. The details of his debut kept him quite busy running from the "Push 'Em" Building to the railroad depot, trying to find out what day the Pennsylvania Railroad intended to send a train to Perth Amboy, his opening town.

I simply cite the above to let the public know how we happened to be in America. One morning (I think it was Tuesday, as we could see the crowds of actors around the "Push 'Em" Building looking for "next week") I had left Holmes playing "Mysterious Rag" on his violin, one of the bits he intended doing in his act, and had only been out three hours. (I ran over to one of those quick lunch palaces for a cup of coffee.) I could see Holmes was excited as soon as I entered the room. His ears were flopping back and forth in quick succession—a sure sign of nervousness, rolled two pills and smoked in viousness. He took his pipe from the silence. Finally he jumped up suddenly and said: "Quick, Watson, my Kelly and 'Benny'" (Holmes' favorite terms for his hat and overcoat). He called a taxi in front of Dowlings', gave him forty-two dollars, and told him to drive to the Foxy Agency at Forty-second street, near Broadway. As we seated ourselves, Holmes said, "Doctor Watson, this is one of the hardest mysteries I ever steered against."

"What is it?" said I quietly. (I

spoke quietly to Holmes because he was going to be an actor.) Holmes continued, "A man, known as Monologue Mike, the Fearless Funster, has disappeared. His agent came to me this morning and told me he booked him in Flushing, L. I., the day before yesterday and in Jersey City, N. J., yesterday. He hasn't paid his commission on either of these dates. The agent fears something is wrong.

"A tough case," I said. (I never spoke much to Holmes on serious matters, as I knew how fast his brain was working.)

Just then we pulled up in front of the Foxy Agency. Holmes fought his way through a crowd of singers. Four quartets were in the office at the time, waiting for some act to be closed at one of the Foxy houses.

Suddenly he found himself face to face with Ted Healthy, the Booking Manager of the Circuit. "Mr. Healthy," said Holmes, in a quiet voice. "Leave your name with the boy outside; if we need you, we'll send for you. Who knows your act?" Mr. Healthy said—out of the force of habit, without even looking up. Holmes handed him his card. Healthy looked up quickly when he read it and apologized, saying "Excuse me, Shedlock, I thought you were a small timer. Sit down; how's the act going? I can give you the Academy for Sunday if you work in 'one.'"

"No, no," said Holmes, "my business here is more important. I'm in search of a man. Do you know 'Monologue Mike, the Fearless Funster?'"

"No, I do not," said Healthy in a low voice which convinced Holmes he spoke the truth. "That's all," said Holmes, and we both dashed out. Holmes murmured hoarsely, "The Graley Building might help us. We'll go there." Arriving, Holmes walked up the stairways one step at a time, his eyes glued to the stairs. Sud-

denly he stooped swiftly and picked up a piece of paper containing some printed notes of music. Holmes gasped. Clutching my arm, he directed me to the stairway. Upon arriving at the ground floor, he led the way to an apartment and attired himself in a very loud check suit, a soft green hat and a yellow and blue tie; from his wardrobe trunk he took a small bamboo cane.

"What's the idea?" I said. "I must

get the chance to blush; but tell me how you solved the mystery?"

"Well, said the great detective, 'they told me Monologue Mike sang one song, 'Alexander's Rag-Time Band.' When the Foxy Circuit didn't know him, I thought he must frequent the Graley Building where some of the big agents are. On the second floor I found a part of an orchestration of 'Alexander's Band.' Monologue Mike always used exclu-



IOLEEN SISTERS

European tightwire and sharpshooting novelty.
Booked solid, United Time.
Direction CHAS. BIERBAUM, of JO. PAIGE SMITH'S office.
Wishing all friends a Merry Xmas.

denly he stooped swiftly and picked up a piece of paper containing some printed notes of music. Holmes gasped. Clutching my arm, he directed me to the stairway. Upon arriving at the ground floor, he led the way to an apartment and attired himself in a very loud check suit, a soft green hat and a yellow and blue tie; from his wardrobe trunk he took a small bamboo cane.

Finally in a small place on the East Side, bearing the sign, "Vaudeville—First Class; Moving Pictures—A Number One," Holmes rushed out and bade me follow him. We went behind the picture curtain and saw a small room (two by four to be exact), labelled "Gent's Dressing Room." On the floor was a man in a Prince Albert coat, with his body completely rounded like a hoop, rolling around the room like a spool.

Holmes ordered him to stop, but he refused. We ordered an ambulance, and Holmes phoned the agent who arrived in time to demand his two days' commission from the man as he was being put in the ambulance, where he afterward recovered.

We returned to our rooms, and Holmes made out his bill to the agent, lit his pipe and sat down. I waited until he was thoroughly rested; then I said, "How did you do it so quickly, Sherly, old man." He rolled a pill, lit it and replied, "My dear Watson, it was simple; in fact, so simple I'm ashamed to collect money from the agent I solved it for. Yes, I think I'll blush when he gives it to me."

"Who was the agent?" said I.

"Vandeville A. Gent," answered Holmes.

"Don't worry," I said, "you'll not

sive material, they said; and, as they mentioned that song to me, it was simple.

"I knew he was playing a 'Movie' on the East Side, because the music was laying outside of an agency that only books such places. I simply asked every piano player if a song, called 'Alexander's Band' had been used there. They all answered 'No,' until I struck the last place on Delancey street. Simple, wasn't it?"

"But," said I, "how do you account for the foul play?"

"What foul play?" asked Holmes.

I replied, "The condition of Monologue Mike; he was rolled up like a hoop when we found him. Surely there was foul play there."

"My dear Watson," said Holmes, with a yawn, "that was not foul play. Monologue Mike had played so many moving picture places he was turning into a film."

Just then the 'phone rang. Holmes answered, "Hello, yes; this is Holmes. You are Rules Jewby; yes. Perth Amboy is off. It's off; for good. You played too many violin acts. All right; good-bye."

"Perth Amboy is off," said Holmes, turning to me.

"What will you do now," I gasped. "Return to London?"

"No," said Holmes, "I've made up my mind to be an actor, do or die. When the Shuberts hear I am here, they will probably put me in the Winter Garden. They've played every one else. Return to London? I guess not. Watson, I should worry?"

And so ended the last experience of Shedlock Holmes, his most famous case—that of "Monologue Mike, the Fearless Funster."



Gaston Genie George Marcella Justin

PALMER FAMILY

Better known as

FIVE ORIGINAL PIROSCOFFIS

World's Greatest Juggling act, who are scoring a tremendous success in vaudeville.
Wish all friends a MERRY XMAS AND HAPPY NEW YEAR.
Direction, PAUL DURAND.

ADAM SOWERGUY IN LONDON

BY J. A. MURPHY
(MURPHY AND WILLARD).

London, Dec. 5.

Dear Mike:

A feller I met on the boat comin' over here said he would introduce me to Buck Taylor when he got to London. I had heard of a Buck Taylor that used to be broncho buster with Buffalo Bill and I expected to meet a nolsy cuss of some kind, but this Taylor turned out to be a newspaper feller and didn't snort around none at all. He said he would take me to see some shows and to meet him that

A gal came up to me with a big pile of programs, so I took a handful and kep on goin', but she stopped me and said I hadn't paid her yet. Says I how much are they worth? She said if I wanted all I took it would be half a crown. I handed her a dime and waited for my change but the girl looked at the dime and says "what kind of a squeezed up tanner is this?" Taylor straightened the thing out somehow and said I would get along better when I learned to talk English.



BERT HARVEY and MILLIE DE VORA

Introducing
JOHN DOUGH.
Just completed Percy G. Williams' time with great success. Second tour of the ORPHEUS CIRCUIT commencing Dec. 25th.
Direction, EDW. S. KELLER.

afternoon at the Coliseum. It is a good thing I started early for I had an awful time gettin' there. I asked a policeman where it was and he said "take the second turnin' to the right and go straight up." He said go right on to the top of the road and I could see it. I must have got snarled up somehow because after a while I came to a bridge they call Black Friars. I went over the bridge and kep on walkin' till I come to a kind of an open place where a whole lot of roads run together. I asked a boy what neighborhood I was in and he said "Elephant and Castle." He said it was four miles to the Coliseum, so I thought I had better hunt up a livery rig and drive to it. I asked the boy where the stable was. He said there wasn't none there. Then says I, where in fire do they keep the elephant?

A feller came along with an automobile to rent and I asked hqw much it would cost to get to the Coliseum. He said it would be about a Bob. I didn't know how much a Bob was, but I wasn't goin' to be cheated, so I says I will give you a dollar and a quarter. He says right you are gov'nor, get in. When he got to the Coliseum I asked the driver if he could change a five dollar bill and he says I beg pardon sir. Just then Taylor stepped up and said he would pay the fare. I told him not to pay over a dollar and a quarter because that was the bargain. He said the fare was only one and six, and while I was trying to figure how much a dollar and a sixth came to he hustled me into the theatre.

They hire an awful lot of fiddlers at the Coliseum. There is fifty-two of them and they have all kinds of things. The foreman had on a wedding suit. He stood in the middle of the crew and keep them workin' steady. They ripped off a whole lot of note music but I didn't know none of the tunes.

A lot of nurse girls kept goin' among the audience and bringin' pots of tea and crackers. I never seen meals
(Continued on page 143.)



MR. LOUIS BATES

Disguised as "HIS MOTHER" in the comedy playlet of that name, assisted by MISS GRACE ANDERSON and COMPANY, is scoring a decided hit as ADDED ATTRACTION on the PANTAGES CIRCUIT.
EDWARD DE CORSIA of "Red Ike" fame, is the author.
The act is booked solid by NORMAN FRIENDENWALD.

FAST, TOUGH AND HEALTHY

(Halsted and Madison Streets.)

BY JOHN J. O'CONNOR.

There's an old slice of advice that reads "When in Rome, do as Romans do." According to Hoyle, when on Halsted and Madison Street you must act like a Roumanian.

If you find this impossible, slant your cap on one side of your head and let your chatter flow from the other side of your face, and you'll pass for a native without a challenge. Around this over-populated section they speak two languages, foreign and Hick.

If you wander a little deeper into the neighborhood you'll meet the wise crackin' muzzler, every other one with a charge of hop under his belt that would crack a nation: I bank. Halsted and Madison was populated some years ago by a flock of ambitious old emigrants who had imaginative dreams of the golden streets in America.

Theatrically speaking, "Halsted and Madison" is the most congested district in Chicago. Within a radius of three or four blocks, one can find at

up Hungarian Alley to see what Sylvie Ferretti is doing at the Star, claims that in the Empire he has one of the niftiest coin manufacturers outside of government property, while Charlie Moe, of the Star and Garter, offers to bet the whole side of Green street, with Billy Brown thrown in, that the Hyde & Behman house has shattered more records this season than big John Flanagan has ever done with the shot.

Tom Carmody just grunts when small change is mentioned, while Ralph Kettering and his ever-ready thirty-thirty does an echo.

The bugler at the Virginia and his grind never breathes until a shilliber blows along with a crowd of coin and then he just stops long enough to send them over.

The latest pulled on the human phonograph at the Virginia is about an Englishman who wore a monocle. With four or five friends who were slumming he walked up to the box



FOUR SOLIS BROTHERS

Matchless Masters of the Marvelous Mexican Miramba.
Offering a really classic musical specialty which includes popular song hits as well as the choicest selection of high class music. This act has been received with great favor throughout the United States and has won its place among the best musical acts in vaudeville.
Now finishing a tour of the entire SULLIVAN & CONSIDINE CIRCUIT, following which they will play the UNITED TIME.
Direction of NORMAN JEFFERIES.

least ten theatres. The Empire and Star and Garter, playing burlesque; the Haymarket playing Stair & Havlin attractions; the Bijou, offering "blood and thunder," and the Academy and Virginia dishing out the perpetual vaudeville. Then comes the Senate and the Wonderland with photo plays, besides several other so-called "slabs" giving an hour's enjoyment for a giney. With the Star and Garter next door to the Virginia, and the Academy just around the corner and a few blocks from the Bijou, the Empire a half block down the street and across the car tracks from the Haymarket (only a few butcher shops from the Senate and Wonderland), one can easily imagine the definition of the word "competition."

Each and every house boasts of its own clientele, possibly excepting the Virginia, which has a barker stationed in the lobby calling on the crowds to play his book for a ten-cen' piece.

Little Izzy Herk, who struts around the Empire when not tinkering with his chug-wagon or doing a marathon

office and after carefully adjusting the eyepiece called for five stalls (a choice seat in the English music halls). The man behind gave him the "once over" and told him to walk forty feet backwards and gallop into Rosenbaum's livery stable.

The Madison Street Improvement Co. promises a radical change in the West Side neighborhood shortly. It will no doubt take place. The erection of the new Northwestern Depot has done wonders for Chicago's Bowery and with the several new buildings now in course of construction on and around Madison street, it looks as though the shacks will have to come down and in a few short years the West Side may become Chicago's Rialto. A new theatre is to be built within two blocks of Halsted street in two years, to play first-class vaudeville. This is not positive, but the present owners of the property claim it will come to pass.

Right now, Madison and Halsted is, theatrically, the fastest, healthiest and toughest neighborhood in the State of Illinois.

THE MAN IN THE BOX

BY ERNIE YOUNG.

The average theatre box office man may best be described as a thin, sal-low looking person with a face like a sphinx, and with about as much expression, most times caused only by the continual grind of cross-ex-aminating questions, put to him by the fickle public.

Although the box office should be the one place where the greatest care should be taken in the selection of the man, it is generally the most neg-lected, and the man invariably draws a gross salary almost equalling that of the head porter or property man.

The architect plans a beautiful theatre, and when nearly completed, he finds he has overlooked the box office. After meditating, he discovers

dapperly dressed young fellow, and buys three or four "hand me down" suits which fit him, he is at once con-sidered dishonest.

THE SOCIAL SIDE.

The box-office man is "on the job" until six in the evening. He then has an hour or so for dinner, after which he is busy until about 10:30 in the evening, and, as "Tad" says then "nothing to do 'till tomorrow."

His social pleasure consists of about an hour at night in some cafe, to be tortured with "Midnight Vaudeville," or the same time spent talking "shop" to actors or actresses playing the house. If he accepts an invitation for an auto ride, or attends any big social functions, his acquaintances and even his friends remark "Gee, I don't see how he can do all this on twenty per."

The ticket seller is always the friend and good fellow when his theatre is housing a big hit and seats are at a premium; those same friends have only a vague remembrance of him when unfortunate enough to be idle.

The manager who has graduated from the box office can best appreciate the ability of a polite, hard-working, honest, box office man. The latter can hurt the attendance by being snappy or unaccommodating, and can, with a nice way, increase the receipts thousands of dollars, by forcing the higher-priced seats.

I did not intend mentioning names, but there are several ideal treasurers in different box offices in New York City, who deserve mention, owing to their own personalities and politeness. Among them are Claude Robinson, Eddie Plohn, Geo. Dunleavy, Gus Schlesinger, Bert Young and many others too numerous to mention.

The box office man in the larger cities where their theatres are open the year round, are asked enough foolish questions to make Mark Twain turn over. Here are only a few of them:

ANOTHER BROADWAY TRIUMPH



LILIAN HERLEIN

PRIMA DONNA

"THE NEVER HOMES"

Extends greetings to all American and European friends.

Direction ED. B. ADAMS.

Is this a theatre?
What is the price of your seats?
(after reading price scale).
Is this the box office?
Where is the ticket office?
Do they give the entire performance at matinees?

Is John North with this company?
Would you kindly take this note back to him? He knows me very well. He used to live in Houston about ten years ago and although I never spoke to him, he'll remember me.

Where do I "set" with this ticket?
Do I get any reduction by buying six seats?

Did a little fellow with a black derby buy a seat from you today?

Another remarkable thing is the number of people afflicted with "tin ears" (hard of hearing); stiff limbs; must have an aisle seat; bad eye sight must be in the first row. The "tin ear" and "bad eye sight" delegations are especially noticeable during the run of a musical show with a large chorus. Then there is the everlasting pass fiend, the manager's friend, the

pay almost any price to see a good show but, in the above cities where a theatre gives its best seats to the "scalper," who charges five dollars a pair for them, its business is seen to be on the decline, because the regular patron refuses to pay a premium on good seats, preferring to patronize the theatre which ignores the speculator.

In Chicago there are several theatres lately issuing instructions to absolutely ignore the "scalpers." As a result, the business at these theatres has increased at least thirty per cent.

The proof of this, is in the business of the Majestic and McVickers' theatres, Chicago, where the best seats are seventy-five cents and one dollar. In each house the demands of the speculator are totally ignored. The same rule is in effect at several other theatres.

In concluding I would herewith submit a set of rules for the ticket seller who is ambitious and desires appreciation of his efforts:

Ever remember politeness.
Render your best efforts to please the patron.



FANNIE USHER

OF CLAUD and FANNIE USHER.

Still playing "FAGAN'S DECISION." A new act ready for production next season
Direction, ALBERT SUTHERLAND, INC.

actor's brother, the property man's grocer, the ticket seller's tailor, the fire guard's sweetheart, who prove that old saying "Once a dead head, always a dead head."

TICKET SPECULATING.

A noticeable feature of the show business at the present time is the tremendous depression in Chicago, Philadelphia, and New York, where the "scalping" of theatre tickets is permitted. The theatre goer of now-adays is a much wiser person than ten years ago. Then he or she would

Never believe your employer can't do without your services.

Impress the sincerity of your politeness.

Endeavor to be discreetly obliging.

You are an employee, not owner.

On all occasions, exchange kind answers for sarcastic questions.

Under any circumstances, remember honesty is the best policy.

Neatness and cleanliness go well with politeness.

Give your entire attention to the welfare of your employer, not to silly girls nor lobby comedians.



ALLEN SUMMERS

Scoring a colossal success in the middle west.
Merry Christmas and Happy New Year to all friends.
Address care VARIETY, Chicago.

five or six feet of space in the corner of the lobby. That is just the place.

Then the manager looks around for a polite, honest, and capable man to fill the position as ticket seller. He engages a very cheerful looking fellow with a smile, at \$20.00 a week.

The young man is in the office about six months, when his morning smile is missing. In its place is an air of indifference and independence. The public will say "My, but that is a fresh fellow in the box office of the theatre."

But the public doesn't know what this once cheerful, polite young fellow has to contend with. He comes to the theatre on or about ten o'clock in the morning feeling in the best of spirits. The first man who is waiting to be served says "Well, Your Majesty, did you finally come to work? If this was my theatre, I would see that fresh young dudes in the box office got around here about 8 o'clock instead of ten."

This young "dude" got a bad start right there for the day. By the matinee his smile has vanished and he is once more the blank, expressionless sphinx.

The moment that his dress or personal appearance seems to have been neglected, he is considered an eye sore. If he happens to be a clean-cut,

PRESENT PLAYS IN PARIS

BY EDWARD G. KENDREW.

Paris, Dec. 2.

Opera.—The Paris National Academy of Music is not famous for its new productions, although there is a clause in its charter that in return for the State subvention it must produce at least three new works each year. Nov. 24 "Déjanire," the lyric tragedy of Louis Gallet with music by Camille Saint Saens, was given. This work was first seen in 1898 at Beziers as a drama. Saint Saens decided to set it to music, the opera being ultimately produced at Monte Carlo last March.

thought that Trarieux was writing a play on the Steinhell case. The play tells of Veronique Craslin's troubles. Her husband dies mysteriously, thus freeing her from a hateful marriage. Her lover, Jean Tascheron, is sentenced to death for a murder committed by him to obtain money for their flight. This motive was not suspected, for it is not known that Veronique has ever been unfaithful. An old village priest (ably played by Paul Mounot) considers her a lost sheep, and endeavors

by Huguenet and Garry, and Mmes. Lely and Dux.

Antoine.—The usual French problem of a "family of three" is the subject of Albert Guinon's three-act comedy "Le Bonheur" ("Happiness"), produced at the Theatre Antoine Nov. 3. But in this situation none of the parties are yet married. Colette is a young widow with many admirers, Rene and Mantel being the favorites. The latter is however middle aged. His advances are rejected in behalf of Rene. The two lovers decide to marry. Incompatibility is a drawback. They have not the same taste for furnishing the home, and their financial resources are not equal to the occasion. After a series of quarrels they decide to part. Then Mantel proposes to Colette and is accepted. Rene meanwhile repents and returns. They fall in each others arms as Mantel enters. He understands there are two courses to take, either give up Colette or accept Rene as "a friend of the family." He decides on the latter. Again this French play is not exactly moral, but we overlook this because there is so much satire and fun in the farce that affords a pleasant evening's entertainment, and it is so admirably acted by Mme. Megard, Andre Dubosc, Mangin and Capellani.

Odeon.—Manager Antoine produced Max Maurey's version in five-acts of "David Copperfield" Nov. 8. It is by no means a faithful adaptation of Dickens, and is as remarkable for its omissions as for its additions. There is plenty of pathos, which wets many eyes, but Micawber, with his eye-glass (played by the music hall artist, Vilbert) causes much fun. The second act is the school, and the best of the production. There was somewhat of a surprise for English readers in the

fourth act, which shows a thieves' kitchen, with Fagin. Although the Odeon has not exactly given us "David Copperfield," it is a good healthy play, nicely mounted, well acted, and a decided success.

Dejazet.—The little house has revived "Tire au Flan." It is an amus-



WOODS AND WOODS TRIO

In an original comedy pantomime wire act, "AN ELOPEMENT BY WIRE," featuring MISS OLLIE WOODS. Season 1911-12 with Chas. Robinson's "CRUSOE GIRLS."

The subject is mythological, about Hercules, the Greek, and is full of murder. The score will please those who like difficult music.

Comedie Francaise.—The famous State subventioned French theatre has scored another success with Gabriel Trarieux's new piece "La Brebis Perdue" (The Lost Sheep), produced Nov. 20. The plot is taken from Balzac's "Le Curé de Village." It was at first

to persuade her to make her peace with Heaven, and let justice take its course. But Veronique appeals to the Public Prosecutor (formerly in love with her) to save Jean's life, and confesses the murderer is her lover; that he committed the crime for her sake. A message is brought that Jean has hanged himself in his cell. Then Veronique follows the priest to devote her life to the poor. Mme. Bartet was splendid in the role of the unfortunate Veronique, and all the other parts were well played, as is usual at the Comedie Francaise, certainly the first house of comedy of the whole world.

Gymnase.—Nov. 7 Pierre Wolff's latest three-act play finally saw the footlights, and was not a success. "L'Amour Defendu" is, to say the least, unnatural and disappointing. A husband understands his wife is in love with another man. When he realizes that her health is undermined by this secret, he goes away in order the lovers may be united. He sees his friend kiss his wife while she is asleep, retires and packs his bag, and in a final interview with the friend begs him to remain true to the lady. Some may consider the character weak, others immoral, but it is not human, and that is what the average playgoer expects at the theatre—though he frequently does not find it on the French stage. "Forbidden Love" is excellently acted



THE CHAMEROYS
"THE FEMALE SANDOW AND THE HUMAN FOOT-BALL."
Remarkably Unusual Athletics.
Decidedly Successful.
P. G. WILLIAMS-B. F. KEITH Circuits.
Direction, JO PAIGE SMITH.

ing military farce, showing the troubles of a nobleman's son serving in the army, according to the French conscription law, and who imagines that his social position warrants him preference over other citizens.

Renaissance.—"Un Beau Mariage," by Sacha Guitry, played by the author and his wife, still attracts.

(Continued on page 139.)



C. B. MADDOCK

Business Associate with B. A. ROLFE and manager of ROLFE and HIS BAND.



NORMAN JEFFERIES

The Philadelphia Vaudeville Man, in Summer regalia, "fixing" the horses for "next"

PROFESSIONAL MANAGER'S WOES

There are few persons conversant with the inner workings of a big musical plant. When one picks up the theatrical journals and reads beneath ingeniously written "ads" the line in cold type.

"Mose Gumble, Manager of the Professional Department,"

he thinks himself, "Gee, I wish I had that feller's job."

"Waiting to see you, sir, Mr. Gumble. It's the Strong Arm Quartette."

"Well, let 'em wait. I'm too busy, can't you take 'em in to Wenrich? Great Scott, here's a letter from Andrew Flack, and Miss New Rochelle, I wonder"—(another touch of the hidden button).

"Say, Tom, did those professional copies of 'Doll' come in yet?—Oh, by



MARGARET HANEY

The clever ingenue who met with such great success at the Folies Bergere, Paris. Now featured with ROLFE'S "LEADING LADY" Company.

"Now I'll just tell you how much of a job it is," said Mr. Gumble the other day, as he started in to open about three hundred letters piled on his table in the Jerome H. Remick offices, and motioned the interviewer to sit down. "But first, won't you just wait a moment, please"—

"Say, Benny, ship those slides off right away, and you, Morris, telephone to the printer's right away—here's an order for 500 professional copies been waitin' a week, and"—

Just then the telephone rang.

Mose dropped a half-opened letter and put the receiver to his ear. "Oh, tell him 'yes,' darn it all, certainly he can have orchestrations"—

Mose touched an electric button. An attendant flew in. "Who's that woman out there?" asked Gumble.

"She's been here since eight o'clock this morning," meekly said the man, "and she's waiting for you to examine her manuscript"—

"Examine her what?" shrieked Mose. "For heaven's sake keep her out of here, I'm too busy. Take her down to Percy or up to Nat, or"—

"Yes, sir."

"And say, boy, who's that other bunch out there?"

the way, what did Miss Fairy Lark want last night when I went out for a shave?—Who in H—ades is that (Continued on page 140.)



ARDELL BROS.

"ORIGINAL DANCING ATHLETES." Meeting with great success. Booked solid. Direction, CHAS. WILSHIN.

CHICAGO IS PARALYZED

BY JOHN J. O'CONNOR.

Chicago, Dec. 15.

The vaudeville situation in Chicago is perhaps the most widely discussed topic on tap at present. Strange as it may seem the argument follows itself around a circle with no outlet or solution. Vaudeville is badly muddled around the middle west and although work seems plentiful, the fellow with the next three days can consider himself lucky, for the large majority are flashing routes that call for consecutive hours—instead of consecutive weeks as in the good old days of yore.

Chicago has no "big time." The elimination of "big time opposition" through the retirement of William Morris placed Chicago among the second raters as far as high class vaudeville is concerned, the Majestic being the only first class house within the city limits.

There are plenty of "small time" houses still running, however, although not quite as many as were in operation last season. The saying that "a good act can work a full season in Chicago" is all poppycock. A few years ago things were different. One could run for fifteen or more weeks around Chicago, but the changing of agents whose chief winter occupation seems to be "copping" one

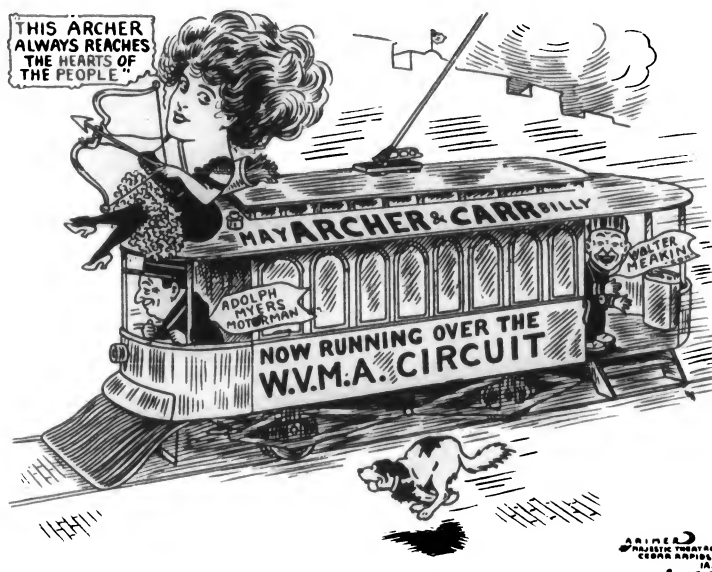
the Association) take in the three best Chicago houses booked through that office.

There are several other evidently prosperous houses, but none whose business exceeds the average. The Hamlin, booked through the Sullivan-Considine office, and the Linden, booked by J. C. Matthews, complete the list of big "small timers" in Chicago.

The Sullivan-Considine office and the Keefe-Matthews combination (if it can be classified as a combination since nothing more than a working agreement exists) are practically the only opposition to the Association. Keefe and Matthews will no doubt eventually reach an understanding. Perhaps the Pantages and Miles' circuit will affiliate, which would mean opposition of some strength, but until they do, the situation will rest as it is.

The Hamburger boom caused a little talk for awhile, but died-a-bornin'. Hamburger looked as though he was heading for the top of the "small time" list, but since severing his connection with the Cox office, Hamburger has either stood still or gone backward.

The Frank Q. Doyle agency has lost considerable prestige since the secession from it of Jones, Linick & Schaefer.



another's houses has shifted things around considerably.

"Procurers" have entered the field. Transactions have taken place where an act was guaranteed several weeks' work at a good salary for the delivery of three "split weeks" (houses).

Among the Chicago agencies the Western Vaudeville Managers' Association stands in the lead by a wide margin. "The Association" is big and financially very healthy. Its position makes it impossible for one to judge its strength; likewise its weakness.

The acquisition of the Jones, Linick & Schaeffer houses (including the Willard and Wilson Avenue theatres) have strengthened it locally as well as giving it two of the best "small timers" in town. The two mentioned, with the Kedzie (also booked through

fer. While the latter's strength was largely overestimated, it seems as though the same error was made with the Doyle office.

In the last year several "ten percenters" have jumped into existence, a few still surviving but for naught. The Association is closed to "outside" agents. Of the other agencies but few recognize the "ten percent." His day seems close at hand.

To sum up, the middle western vaudeville question is a tough proposition. Its present condition is worse than ever before, anything to the contrary notwithstanding. The recent importation of a number of acts from the east, booked under "blanket contracts" has made it necessary for the better class of local acts to lay off.

Theatrically, Chicago is paralyzed.

TRAVESTY THEN AND NOW

BY CHARLES J. ROSS.

You ask me to compare the travesties and the travesty players of today to those of years ago. That is almost impossible, as there are no travesties today. And no one attempts to play them. A broad assertion but nevertheless a true one. A condition due in part to lack of material to travesty.

We have no players today sufficiently great with marked mannerisms to make them recognizable to the audience, and no great plays—with strong heart interest, for travesty is in itself the most serious form of acting, requiring just as much if not more real study and preparation than the original play.

There are revues today. Burlesque. But no attempt at travesty. The writers are capable, managers willing, but they make one serious mistake. They look for and engage *funny* people; ones with reputation for comedy.

They are given the parts and do their best, but, they want to be *funny* and when you attempt to be funny in travesty it is fatal.

Then they fall back on their specialty, for which they are noted. For it is a positive fact the man or woman in these so-called revues with the best song is the best actor.

He or she commands the prominence on poster and printing, the manager must acquiesce, creating stars with no qualification beyond

style of entertainment. We all know the result. Failure. Why? *Funny people*. No serious player to maintain the dignity of the offering, no one to "feed" the funny people. They were left alone to be *funny*.

What was the result? Gone but not forgotten.

Returning to the seriousness required to portray travesty, one has only to recall the people in the Weber and Fields organization. In that little temple of creation known as the Music Hall, picture David Warfield's masterly portrayal of the love crazed boy in "Barbara Fidgety," his old man in "Katherine," and Fay Templeton's splendid seriousness in the same travesty. Again Mabel Fenton's "Zaza," "Barbara," "Tess," "Wee Minister," "Conquerors," etc. All travesties, but played with a seriousness that often brought tears to the eyes and a lump in the throat, then making doubly strong the laughs from lines and situation.

I do not claim that Ross and Fenton created travesty. We resurrected a style of playing that had been dead for years; made it popular. From our travesties came "The Passing Show," "The Merry World," even the great Weber & Fields company took suggestions from our offerings.

But if we revived that style of entertainment today, where would we look for material to travesty. We have no more Fedoras, no more Virgins, Cleopatras or Camilles. And again the public taste has changed. They want light entertainment, jiggling rag-time and they are the ones to please. Don't try to educate your public, amuse it.

Another fault I find in the present day revue is the great number of people engaged for these productions. It is impossible to have harmony, and without harmony and team-play, you get no result.

The managers know best. I merely suggest. Some managers engage a small capable company and give them plenty to do. Let the audience get acquainted with them, have as many extras as you like, only keep your cast of principals down.

I base this upon the results obtained with the original company engaged by Weber & Fields, namely, Sam Bernard, John T. Kelly, Ryan and Richfield, Beaumont Sisters, Little Bonnie McGinn, shapely Frankie Bailey, and Ross and Fenton.

Compare this little bunch of artists to what is offered today and look at the comparison and results.

The first season this company appeared in the following travesties: "The Art of Maryland," "The Geezer and "The Red Globe" and I venture to say (and many will bear me out) these travesties have seldom been duplicated. Certainly not in this latter day style of entertainment.

This is my advice to the writer, player and manager of travesty, be serious and legitimate. Give it your strict attention to detail, play close to the original and your success is assured.



LOA DURBYELLE

(The Shadowist of Loa and Fay Durbyelle.)
Is now doing the act alone.
Fay Durbyelle was recently married in Seattle and is making that city her home.
Miss Durbyelle is playing the Orpheum Circuit (Christmas Week, Orpheum, Portland, Ore.).
She wishes a Merry Christmas and Happy New Year to all.

their ability to coerce song writers of repute and have them supply them with such material as the public educated to this style of entertainment demands.

We have only to look back over the recent effort to popularize this

WHEN I WAS AN ACTOR

BY PAUL MURRAY.

When I first shook the parental dust from my feet and started out to see what the world had in store for me, my mind was determined on one thing—I was going to become an actor.

I made my debut in the second act of a melodrama. The title I refuse to divulge.

The scene was a lonely cellar where the hapless heroine was confined under the care of a "faithful" servant

"Um! You're going to leave us then!" "Yes." "Hey, Murray, so-and-so leaves next week, you'll have to double his part with your other ones." "All right, Mr. B."

Oh! by the way, did I tell you that I was manager of the show after four weeks? Oh, yes, I was—had everything that goes with it, too, but a high hat.

At the end of the twelfth week here was my night's work:

At six-thirty to theatre to see opening scene properly set. Need I mention that a trifling job like the stage manager's came my way in three weeks. Well, it did. Then to front to see paybones and checktakers in order. Some nights, we didn't need any. Then back for Irish waiter in opening scene, rapid rush to front to appease crowds clamoring for admission. Back to lead frenzied mob in attack on mansion. One night the other half had an awful cold, and I had to work doubly hard. Then star appearance as Yorkshire Doctor. Rapid change to telegraph boy in front cloth, instantaneous transformation to aged clergyman in robes, church scene, full set. Here I stood on a soap box, so as to deceive the audience. One night the confounded thing smashed and the marriage was put on the blink.

Intermission.

As heroic fireman saved maiden from burning bedroom. The way that maiden put on weight was awful. Finally she had to agree to weigh in at 110 lbs., otherwise no rescue. Then one of my best efforts, imitation of a complete horse and cab, climbing a hill and entering courtyard. Next astounding appearance as chief detective (here I carried handcuffs so as to let the audience in on the affair). Then great off-stage feat. Imitation of saw-mills re-opening after a strike, with explosive finish. We were now nearly through the show and all I had left to impersonate was a jury in a murder trial.

Contrary to all expectations the show was not a financial success and after a fifteen months' tour, I made up my mind that the acting business was too strenuous and so on one fateful Saturday night I went to see the manager. His wife, who had not yet given notice, was in the room with him.

"It's rather a pity," he said, "I have just paid for the three tickets."

of the villain. Enter villain, usual demands to girl, usual stout refusals, usual threats of murder, usual remorseful uprising of the "faithful"—"Master, anything but murder!" The villain swings on old "faithful," old "faithful" goes down for the count, exit villain with girl over left shoulder. Attracted by noise of police whistles, which I blew myself, I enter, disguised as an old Yorkshire doctor. Marvelous make-up! Flour on hair for age effect, little gray side-whiskers, numerous lines on face for wisdom effect, a thick towel wrapped around my body under my frock coat (which all good doctors wear). The last gentleman who had played the part was much stouter than I, so I had to fill the coat somehow. The moment I stepped on the stage I was a riot. I thought to myself: "Gee, but how quick these people are to recognize an artist." Down I go on one knee, take old "faithful's" head on my lap, and in a thick Irish brogue, informed the audience that it was all over. Suddenly a deep voice floated to me from the side, "For God's sake! Murray, cut out that, Irish talk, remember you're a Yorkshire doctor."

Success came to me rapidly but my salary remained the same.

Week by week, some male member of the cast would leave, and I was in great demand. Saturday night, usual dialogue: "Oh, Mr. B. please accept my notice, I leave this day week."



MARGARET NEWELL

"THE GIRL WITH THE COMEDY ARMS AND LEGS."
This season playing "BECKY KRAUSE-MEYER" in ORIGINAL BILLY WATSON'S "BIG SHOW" and scoring a big hit with "THE MADHOUSE RAG."
She has a style of handling "rag" numbers that is original and secures the results which have steadily advanced her each season.



MARIE HART
America's Most Versatile Artist
and
BILLY HART
Present their novel vaudeville skit
"THE CIRCUS GIRL."

NEW YORK'S ODD SIGNS

The electrical display along Broadway o'night takes funny twists sometimes, especially in front of the theatres, where the current attractions or stars are emblazoned in incandescents outside.

In his wanderings up and down the Main Thoroughfare William Gould has observed and recorded a few.

One of the most prominent is advertising the William A. Brady theatre. It reads:

The Playhouse Bought and Paid For

By Geo. Broadhurst.

In front of the Knickerbocker theatre was another that may fairly tell

The Empire described its attraction upon the opening of the season as

Charles Frohman Presents A Single Man John Drew

Philadelphia got the habit, but only once, when a sign read:

The Chestnut Geo. M. Cohan

The Lyric theatre, New York, nearly poured forth a classic when it flashed to the 42nd street world the following:

Acton Davies Raves About Everywoman



FLORENCE BENNETT

"THE COLUMBIA GIRL."

One of the most charming of all burlesque leading women. This season with "THE BELLE OF THE BOULEVARD," playing the Columbia Amusement Company Circuit.

Miss Bennett is one of the youngest and recognized leaders of modern burlesque, known for her refinement and capability to play parts that call for serious and legitimate treatment.

No leading woman in burlesque can boast of wearing prettier or more fashionable gowns than Miss Bennett, who was honored with the distinction of being chosen to represent "THE COLUMBIA GIRL."

the truth, if electrical publicity has an effect upon a critic. The Knickerbocker sign said:

The Siren Intoxicates

Alan Dale

The Amsterdam display read:

An All Star Cast in The Pink Lady Full of Good Things

When the French actress opened at Daly's in October, her first American appearance was incandescently hailed before the house as

Madame Simone The Thief

A couple of signs which caused laughter sometime ago on Broadway were these: (Weber's):

Alma, Where Do You Live with

Charles Bigelow

and (Colonial):

The Belle of the Boulevards Andrew Mack

One night last month the third "s" in "Passers-By" at the Criterion remained dark for the evening, leaving the reading as:

The Season's Success Passer-By

BUMPED INTO VAUDEVILLE

BY GRACE HAZARD.

Vaudeville wasn't thrust upon me. I rode into it on a bicycle. As it is customary for anyone taking up the variety work to have a vehicle to make the proper debut, I selected a wheel to carry me to fame and fortune.

In my opinion a good vaudeville act is exactly like apple butter and I am going to tell you why I think so. Every one well knows it's the most concentrated theatrical effort we have. Any established act which takes hardly ten minutes to perform may be the result of a lifetime of patient study and practice.

It is needless to say that I was entirely ignorant of this until I tried to become a trick cyclist in less than two months' time.

I was in high school at the time. A teacher was engaged to give me cycling lessons on the lawn of our home twice a week. I had absolutely no bicycling talent and no confidence in my ability to become expert, consequently did not accomplish much, though I managed to keep the grass nicely trimmed and made numerous landings in our flower beds. I con-

came my way, but I'm mighty sure I didn't deserve it.

When I appeared for the public show I was terribly nervous and half frightened to death. There was no backing out and I screwed up enough courage to whisk out in front of a big matinee crowd.

The orchestra was blissfully ignorant of its peril, as the stage was small and built on an incline, not one bit like our backyard where I had done my rehearsing. My brother sat out in front. In some manner I got through safely and after the performance my brother came back and gave me some advice. "Pretty good," said he, "only you must go faster."

The "faster thing" didn't strike me as the proper caper. I vaguely realized that it was very easy for my big brother to sit out in front and tell little sister what to do.

Out I rode that night determined to do or die. I went just as fast as I could, regardless of what was to follow. Bang, and down I went at the finish! There in the wings stood my poor mother, horrified and almost devoid of speech. I picked myself up as best as I could, having no recollection of what I said or did during the time I made my exit. People afterward told me that I said "Excuse me" though I am positively certain that I did owe the audience an apology. That unexpected fall sounded the finish for the bicycle. Mother set her foot down and said that I would have to pass up the stage entirely unless I adopted something better and safer.

Consequently I developed some talent in a more suitable form of work-



DE VELDE and ZELDA
ARTISTIC EQUILIBRISTS.

A classy act now playing United Booking Office Time, under the direction of JO PAIGE SMITH.

fess that nearly all of my "stage struckness" was literally bumped, thumped and dumped out of me through my many close contacts with Mother Earth. I was bruised from head to foot, but I was determined not to give up.

The instructor would start me on a "standstill." I had learned a song to sing as I rode around the stage, but I used only one pedal for the chorus.

After I was voted good enough to appear in public, the next thing on the program was an engagement. Here's where a pull came in. My brother was dramatic editor of one of the papers and had some personal friends among the managers. The chance



ORIENTAL BEN ABDIC TROUPE

Early in 1912 the BEN ABDIC TROUPE will be seen in the east. There are four people in the act. They do a fast, snappy, whirlwind turn.

The specialty is called "A NIGHT IN SOUDAN." Special act and gorgeous costumes are used.

ing. That is why I compare a good vaudeville act to apple butter. First each part must be carefully studied by itself. So I have carefully studied dancing, acting, drumming and bagpipe playing. The combination of the whole furnishes me with a more substantial vehicle than a wobbling, unsteady bicycle.

THE FAULTS OF BURLESQUE

BY GEORGE M. YOUNG.

Much has been written about the development and advancement of burlesque in the past few years. In many respects the claims along these lines are justified by the results secured by owners, managers and producers who have been instrumental in raising the standard. The deserving shows and houses have been receiving their share of what might be termed the respectable patronage.

Burlesque has developed and ad-

through the season without looking at a half dozen shows beside their own, they will still insist that every good "bit" done in the show, or every number that scores is either his by right of first use or, if it is done by half the shows in the "Wheel," the way his show does it makes the other shows look like a "one-nighter."

This argument gives the base for pointing out one of the most glaring faults observed in Wheel burlesque



ONE OF THE BIGGEST LAUGHING AND APPLAUDING HITS IN VAUDEVILLE.
FRANK GRAHAM AND EDITH RANDALL,
IN THEIR NOVEL COMEDY—DRAMATIC—SATIRE,
"A GAY OLD BOY."

Just finished the S-C Circuit and are now duplicating their success for the W. V. M. A.

vanced, but there is plenty of room for further development.

There are many instances where some managers have never thought it either advisable or necessary to keep up with the line of march.

While the advancement and development may be termed general in a way, possibly in the majority of cases, there are managers who still believe that the burlesque patron demands roughhouse comedy methods for laughing purposes and vulgarity to make the show a "hit."

The slapstick, bladder-wielding comedian is still in burlesque; the comedy acrobat is still pushed into evening dress, and made to play a part that is far above his ability, and the manager is still making the rounds who fails to realize that the present day patrons of burlesque have become educated to the higher class of entertainment and are tired of the "turkey" shows.

It is almost impossible to make a burlesque manager admit that his is not the "best show on the road." It matters not that many managers go

shows. This lies with the owner, producer or manager who is content to "follow on" in the wake of others, using any material that looks good to him, whether it is being used in one or a dozen other shows, never thinking for himself or employing those who are capable of doing the thinking for him. This is by no means the case with many managers or owners. The latter class are easy to point out. Their shows look it and their business proves it.

It is this class of owners and managers who are the sufferers from the underhand, cheap methods employed by others who grab everything free-handed, just as quickly as they discover some other show is making a hit with it. The latter class never appear to think they are not only helping to make another man's show old, but they are slipping a burr into the wheel of progression around which revolves the future of burlesque.

Nothing impresses a regular visitor to a burlesque house more than to see something different. It is but fair to

(Continued on page 124.)

MODERN DANCING

BY GERTRUDE VANDERBILT.

The art of dancing to-day means continual study, constant practice and a search at all times for the original and unique.

Years ago, in musical comedy, for a waltz song one did a waltz clog of some sort, or a fancy dance, and for each song whether waltz, march time or gavotte, there were certain set steps arranged, of course, according to the ideas of the artists.

That to-day is impossible. Audiences have seen so much, dancing has progressed, and been studied to such an extent that to do the commonplace dance would hardly bring a hand. A dancer now must put as much personality into a dance as a great actor puts into his part. A man or woman who dances with their feet alone, not thinking of expression, individuality, and charm (although they may do the most difficult steps) has about the same effect as an egg without salt.

The double dance seems to be the most popular. By the double dance I mean a man and woman dancing either a waltz or two-step in which they do acrobatic tricks in time to the music. To get tricks that are original and will fit the music keeps one constantly on the jump. They may be suggested by the slightest thing; children playing in the street sometimes fall in a peculiar way or unconsciously do something that suggests an idea.

This season I do a step suggested in that way. When "The Red Widow" started to rehearse, Harry Clarke and I were given a two-step dance to put on. I worried and thought and even woke during the night trying to think of a trick to fit one place in the music that neither of us had been able to fix, but it seemed hopeless. The dance went on up to the night before the dress rehearsal with that one spot where we would have to stop, and say we had not thought of anything yet.

The dress rehearsal night I jumped in a taxi. All the way to the Grand Opera House I tried to think of something. It seemed impossible. As the taxi stopped a little boy jumped on the step to open the door. I did not see him and before he could pull the handle, I had opened the door, throwing him backward. As luck would have it, another boy was back of him and he fell in his arms. The boy, to keep his balance, stepped over his body, still holding him under the arms, turning him completely over, and picked him up.

I threw the driver his money, rushed into the theatre, and called Mr. Clarke from his dressing room. I explained the occurrence. We tried the trick, found it fitted the music and when our number came on that night we did it. It has been the means of a rousing encore nightly.

Double dancing is very much like matrimony. One must make sacrifices for the other, both in the dance and outside of the theatre. An old friend may invite me to dinner. Though the one thing I want might be a bottle of wine or a cocktail I

must remember that one false step or a slip might throw us both over the footlights, and endanger my partner's life as well as my own.

Then in the dance neither one must think of individual glory, and like on a football team each man plays for the team and forgets himself, so I must think not of a personal hit but of the dance as a success.

When I see a great dance I realize that it has taken hours of practice and days of thought. If audiences could only appreciate the work the simplest trick requires, I feel sure they would understand that dancing is really an art.

I have danced in almost every big city in the United States and find my greatest pleasure in studying audiences. In some cities they insist on you showing your best on the first appearance. Unless you please in your first number you are finished for the evening. In others, you are expected to start slowly and keep doing better and more difficult steps, each time you dance. You must learn to know your audiences.



RADIANT RADIE FURMAN

Now playing in the East for the first time in four years, having been in England for three successful years, and on the Orpheum Circuit for one season.
Miss Furman is playing the UNITED TIME booked by EDW. S. KELLER

A FEW IMPRESSIONS of

THE GREAT HOWARD

in his
**REALISTIC VENTRILIQUIAL
CLASSIC**



THE GREAT HOWARD



IN THE SHADOW OF DEATH

BY GEORGE L. MARION.

I have stood in the shadow of death; stood long enough to see it removed and instead have the great black pall of a living grave spread over me by the four cold walls within where I am writing this.

To go through my life, with no wrong blemish upon it, struggling to keep afoot, working onwards and looking upwards—then to become the greatest criminal of all, sentenced to be hung for the murder of a woman I loved—it will be time yet before I can fully realize it.

The waits have been long, very long. Great weary waits, and I see nothing before me but the bleak hours slowly coming and more slowly going until at the last the lights shall be turned off on me, and George L. Marion, a prisoner for life, saved from the gallows by the intercession of his friends, will be taken forth and laid away forever, one more life, however useful, sacrificed for that moment of passion I could not control, was not aware of, and which had wrecked so many before me.

What can I say? I have been asked to describe my inner self as the hour for my destruction approached; to tell of what I thought, of whom I thought, after I had been convicted and the death sentence passed.

My thoughts were many. Periods of my past with little inconsequential things returned to me. These were my only comforts, for my mind came to my aid in recalling some humorous happening now and then in the years that had gone, which relieved me of the terrible load that I had to bear for having killed someone; the one if I had been ordered to murder all on earth I should have spared.

As the days slid behind me, and I kept going toward Sept. 28, when it had been decreed I should be hung, my thoughts took another turn. I wondered with myself how I should act when taken to the gallows; if I should be brave at the mouth of death; if when the noose encircled my neck and the word was given, would I die at the first drop? What

kind of a death would it be? Whether death came that way with a snap or would I strangle into suffocation, still retaining my mind to again think over in a few moments what I had been thinking of for months in that cell?

I wondered why I could not be shot, electrocuted, gotten out of the way in a thrice? Why should I be further punished by a slow death for a death which I had caused instantly, without pain and without premeditation? And had I not suffered enough in calm reasoning of what I had done, what it meant to me and my people, and the great curse I had turned out to be to all of those most closely connected with my life?

I would grip the bars of my cells, but they gave me no comfort. I would think and think and think. What might have been! I saw only mirages, scenes such as are shown in plays behind a transparency. They were of all kinds. Then the jailer would bring me food, and with him the picture of the hangman, the noose, the platform, the click and the hereafter. I thought much of the hereafter. What did it mean? Does death expiate a crime? I didn't know. But wasn't it better to sleep forever than to stand there, waiting, waiting, waiting for the last call? And would my long sleep be a peaceful one if I didn't pass away quickly at my execution? Who would be the last one I thought of?

I had fallen into a more morbid state than usual on that day (Sept. 20) when I heard a quick step coming toward my cell. It didn't interest me. I merely caught an idea dully passing through me what it must be like when you never hear anything.

Then a voice said "The Board has recommended your sentence be commuted." It was my attorney, Mr. Chas. B. Lenahan. I couldn't grasp it all at first. Mr. Lenahan had buoyed me up with hope from the first.

"You will be sent to the Cherry Hill Penitentiary for life," said Mr.

Lenahan. It dawned upon me. Those dreams of the gallows had been only dreams. I shook his hand, but I couldn't speak. I had been saved! And that night, when the excitement of having been pulled away from the shadow of death had somewhat passed I thought—Saved for what? To die more slowly than by strangulation; to die by minutes; by seconds, in a four-walled room, without companionship, little sleep and nothing but my dreaded thoughts?

say that it is not mete punishment. I have thought a lot, of many things. If cases such as mine could serve to bring the world to a full realization of the consequences of hasty actions, my sentence, my life, my death, will have worked its destiny in the making of good in all mankind.

As we in the theatrical profession see and live life, neither I nor the woman I shot had done wrong, up to the time we separated. I determined to find her. I did, in Wilkes-Barre. I



CARITA DAY

"THE GIRL WHO CAN SING AND DANCE."
Has to make her little speech, "I don't know any more," nightly.
Booked by A. E. MEYERS on WESTERN VAUDEVILLE CIRCUIT this season.

But I was happy in a way, for I did not want to be hung. I don't know as I feared death. I had taken life, and realized that people said I should pay the penalty. But not to leave the stain of a hangman's noose upon my family, who had done all for me. As a child with a mother, who still lives, I had seen myself a man. As I grew older and appreciated the mother-love, I wanted that mother whom I loved as dearly as any boy must love his mother, to talk with a heart full of pride as well as love when she spoke of me. It was hard to have my mind traverse the distance to what should have been and what was; my mother broken down with the son she cared for so much lost to her forever, not knowing where he was or had gone, and the horrible thought that perhaps some day she might learn he had been hung for murder. For during all the time since my arrest and even before (when appearing upon the stage) I had not revealed my right name.

There was no joy in hearing of my reprieve. And here I am, in the Cherry Hill Penitentiary in Philadelphia, known as No. 5887, a prisoner for life—allowed to write one letter a month and doomed.

It is full punishment, and I don't

sought an interview with her. What I imagined my wrongs had worked upon me. They commenced to burn. I lost all sense of reasoning, lost everything but one desire; I would get her back. I saw her. She said no.

They say I killed her. I must have, but I know as much about it as you. The next thing I remembered after meeting her I was in a prison cell.

But I had had a gun in my pocket and an idea in my head. Between the two, murder came.

And I tell the profession in this, and the world beyond through them, that passion is a crime in itself; cultivate thought, calmness and reflection; be content with what you are and what you have; strive to better your self with dignity and honor, and always recollect, first, that there are others which the action of a second can wreck as well as yourself.

When I read of a murder committed over a few pennies or a trivial quarrel, I sob. One can't change the universe, for human nature rules it after all, but I plead with my readers to carry with them forever the case of George L. Marion, who never did aught until he committed the greatest crime of all, and escaped the hangman's noose—to rot in prison for life.



THE ORIGINAL LITTLE ALL RIGHT

Assisted by his wife, the ORIGINAL MRS. ALL RIGHT.
Presenting a distinct Japanese novelty.
Something entirely different from the conventional Japanese offering.
Always working. Direction, A. E. MEYERS.

THE STAGE AND THE T. B'S.

I was of the former in the east; now I am of the latter in the west and I know whereof I speak. Let my name be unknown, it makes no difference.

A variety and burlesque performer, I was by habit and habitat an easy prey to the "Con" (tuberculosis) that passported me from Forty-second and Broadway to an Arizona cattle ranch. My work made of me an indoor animal, airless and sunless. But when you will consider the daily grind of my life as here inventoried and will compare it with your own, you will see that mine is no individual but a common ordinary case, and my problems are the profession's problems.

I never saw a sunrise in years. My day began at noon or thereabouts. My home was always a trunk and a stuffy hotel room where smoke and dust were thickest.

My home was invariably ill-ventilated. Whatever insufficient windows

the interim it may take care of itself. Lord bless its occupants.

I had to make four changes. My time was pretty evenly divided between stage and dressing room, with the odds slightly in the latter's favor. Between the matinee and the night's performance I ate; then a little more hotel lobby. Back to the shop at 7.30; back to the hotel at 11. You know. Then the little social hours that follow—the midnight bite, the little poker game or social confab—and the pillow at four in the morning. If you want to know how I spent that day and the next day and the next day, cast your eyes to the top of the page and read the headline over—and over again.

I won't plague you with the details of the final smash-up and the despairing quiver when Doc tapped me all over the chest, made me say 99, and sentenced me to the west, two thousand miles from "God's country" (as I used to call Broadway). I am not calling it that now.

Permit me to moralize?

The performer and the profession must commence to pay some attention to other questions than getting forty weeks and digging up a new routine. Physical self, health and hygiene must come in for consideration. The actor is an illogical, unbusinesslike beast of burden. He worries about his part, act, bookings, salaries, material, this, that, everything; and yet he stands for actual working conditions against which cigar makers and cutlers began to rebel twenty years ago.

And the professions look down upon the trades.

Take for example the organization named after the little immaculate rodents. They squabble and fight over equitable contracts, split weeks and copy acts, apparently neglecting the most vital topic of all, namely, the health of its members.

But a great awakening idea is coming over the nations. There is a definite concerted movement for the conservation of the people's health. And the show business ought to align itself with that movement.

There is urgent need of intelligent educational propaganda and for improved conditions. Let the profession as a unit unite on such a concerted movement, for it would be really worth while.

As for definite ways and means I may write further about it if I feel that you care to listen.

(This article was written by a very able young man, driven to the great plains of the west by that scourge of the world, consumption. He had some compunction whether VARIETY would print it, because of the subject, and perhaps because of the truth it contains. VARIETY prints and endorses every statement made in this article.

As for "definite ways and means", which the writer mentioned he might later dwell upon, that duty belongs to the various associations and societies formed to benefit the actor. The best benefit may first come by providing ways and means to save or prolong their lives.—Ed.)

ODDS AND ENDS ABROAD

BY MAX RITTER.
(RITTER AND FOSTER.)

Christmases may come and Christmases may go but one Christmas day will always live long in our memory. It was in Greenock, Scotland. As the Scotch do not observe Christmas one can imagine how gloomy the occasion must have been. But we intended to have some kind of a feast, so we purchased a can of California asparagus, handed it to the landlady and told her how to prepare it. She served it all right. Naturally we ate the tips and laid the stalks aside. That night for supper, she served the stalks.

Many incidents occur during one's tramping in the foreign lands. On one occasion—when the agency dispute was in the air in England—eleven of us were seated in the Cavour restaurant, Leicester Square, London, including managers, agents and artists. The agency controversy was then the subject of discussion with Jules Jordan, Bransby Williams and Max Ritter holding up the artists' end. Richard Warner (Somers & Warner) argued the agents' side. The argument grew so hot it looked for a time as though blows would be exchanged. Like a dove of peace, Jordan flew into the breach. He said: "Gentlemen, stop—before you forget we are all Jews."

On our first day in Glasgow a dense fog enveloped the city. My first thought on arising was that I had slept until the next night. I learned that the foggy atmosphere made the days as dark as night and that such a condition might exist for three or four days. It did while I was there.

In a dressing room in London we overheard an American and an Englishman talking about the relative merits of the British Empire with the American finally pulling that old question, "What else have you got in England to be proud of?" All arguments were settled for the nonce when the Londoner replied, "My mother."

Jimmy Britt, Judge Walter C.

Kelly, Ted Marks and I were at the Hotel Cecil (London) American bar having a merry party with the true



OLLIE YOUNG AND APRIL

The above cut shows the billing of OLLIE YOUNG and APRIL during their engagement at the PALACE THEATRE, LONDON. Since returning to America they have played seven consecutive weeks for Mr. PERCY G. WILLIAMS and are booked for return engagements next March.

American spirit uppermost all the time. An English Johnny, with his glorious eye monocle and dapper ways, strolled up and said, "You silly ass, have a drink with me." The Judge waved him aside with a "Please go away as we are having a quiet little party and do not wish to be disturbed." Unfazed, the Englishman repeated, "But, you silly ass, I insist that you have a drink." Here Jimmy Britt, who has quieted several men in his day, quietly remarked: "Now, my kind young friend, if you will behave yourself like a good fellow, you will beat it before I give you a good punch in the nose."

But the Englishman stuck around and dished out his "silly ass" speech to Britt. Little Jimmy couldn't stand it any longer and walloped him a beaut, with the Englishman going down in a heap. Judge the surprise of the Americans when the Britisher picked himself up slowly, brushed his clothes, adjusted his eye glass and drawled out: "Notwithstanding, I still insist that you are a silly ass." It drove the Americans to more drink.

We were playing London when the Britt and Summers fight was scheduled to take place. We were due at one of the music halls at 8 and 10 o'clock. The night of the fight the big bout was scheduled for 10. I was dying to see the go, but couldn't figure out how to leave the theatre at the very minute the act was carded.

Immediately after the 8 o'clock show I "threw a faint." The news was carried to the managing director, who came back stage and instructed us to go home but be sure and report on the morrow. I enjoyed every minute of the pugilistic encounter.



PEARL YOUNG

"THE BABY GRAND GIRL." Has played from coast to coast in her sprightly pianalog feature. A magnificent voice, attractive appearance and pleasing personality have made her a favorite everywhere.
Direction of NORMAN JEFFERIES.



JOHN JESS and BLANCHE ROSE

Six years with T. W. DINKINS.
Five years with S. H. WOODHULL.
Two seasons with BOBBY MANCHESTER.
NEXT SEASON, TOO.

it did have I always kept closed. I had to protect my "Pipes." You know.

After a mid-day breakfast I loitered around the hotel lobby. Still indoors. Then I went over to play my matinee. The hotel was usually close to the theatre next door, or across the street. I hated long walks or rides. (The air would get to my "Pipes").

Now for the healthy confines of that habitation known as the dressing-room. You know. It's below the level of the street. No windows. The walls were white—once. The house was fixed up then. That was only a few weeks ago. They are black again. Pieces of plaster are commencing to fall. Dust and dirt, murk and grime are again coming into their own.

Four of us are dressing in here this week, myself, partner, and a dancing and singing act. My partner has a bad cold. So has one of the others. Every now and then they cough and spit on the floor. (I don't know who coughed and spat on the floor the week before. I never thought of that).

After all there is no vision so keen as the retrospect. But there is balm in Gilead. That dressing room will be scrubbed, replastered and maybe disinfected for the opening week next season and once a year thereafter. In

THE HEAD OF THE HOUSE ASKS QUESTIONS ABOUT THE SHOW BUSINESS

"Don't go out to-night," said the Head of the House the other evening, as I was sneaking toward the door.

"Why not?" I said. "What's to keep me here?"

"Well, if you go," says she, "I'll go with you."

"Since when did I become the big rave?" I says, with a grouch growing that kept itself in sight, I having had a particular engagement that evening that another skirt along would have tangled all up.

"Nobody's raving," she says. "But you are going to have company to-night, either here, or wherever you go."

"Very well, we'll make it right here," I says, "first because it's cheaper, and the other reason will hold over."

"There are a few things I would like to know," she says, as I commenced to yawn, thinking perhaps she would drive me forth for pulling the old stuff of all married men.

"Anything especial?" says I, wondering if someone had been tipping The Head off.

"It's about the show business," says she, "and now that we are all settled for the evening, set me right, so when I hear the people talk I can get some idea of what their lingo is leading to."

"What do you want to know?" I says. "There's nothing secret about the show business. It's all advertised on the bill boards."

"Well, I've got to get it right, and I can read those bill boards myself," she says.

"There's nothing else to know," says I. "Anybody who's so foolish as to go in the show business hasn't got nut enough left to keep a secret."

"What do I care about the secrets?" she says. "Everything with you is under cover. Sometimes I think you should have been an illusionist."

"Perhaps I am now, but I fell down to-night as an escape act," says I, with a snicker.

"That funny stuff again," she says, with three pounds of disgust congealing the atmosphere immediately.

"Commence then, and ask me questions about the show business, and make them short, because it isn't a long story," says I.

"Who started the show business?" says she.

"Klaw & Erlanger and Mike Leavitt," says I.

"Isn't it any older than that?" she says.

"Who," says I, "Leavitt, or K. & E.?"

"Why do they always call them 'K. & E.?' " says she.

"It stands for Knife'em & Eat'em," I says.

"It stands for King & Emperor, too, I guess," says she.

"You make a couple of more guesses," says I, "and you can tell yourself the story."

"Why did they start the show business?" she says.

"So there would be failures for the managers to laugh at," I says.

"How about the public?" she says.

"They pay to laugh."

"Never mind the public," says I.

"This is about the show business."

"What are the Shuberts sore at K. & E. for?" she says.

"They ain't sore?" says I. "They're glad."

"Go on," she says. "Isn't the Review always panning 'Abe'?"

"Of course," says I. "That's in the frame up."

"Frame up!" she yelled.

"Sure," I yells back. "Frame up. Panner and panneer. Get it?"

"No, I don't, and if that's a frame up, explain it to me," she says.

"I thought you were on," I says.

"It's disaway. If it weren't for K. & E. the Shuberts wouldn't have got the backing for all their shows, and if they don't keep on panning, the backing will die off for want of agitation."

"But Klaw & Erlanger pan the Shuberts, too, through the Telegraph," she says.

"Certainly," I says. "That's the law of equation."

"Oh, Lord," says she. "There you go again with that Nugent stuff. What does 'equation' mean?"

"Equation," I says, all swollen up and taking the opportunity to spread myself, "means that if the Shuberts didn't have the backing and a paper to pan K. & E., and K. & E. a paper to pan back, there wouldn't be so much money invested in the show business."

"I never would have guessed it," she says. "I thought it had something to do with the Sun."

"You're not so far wrong at that," I says. "For from what I hear there are several sons who are the real producers posing in the shadow of some chorus girl's tights."

"Gee, but you can get a wider range in one sentence than I can follow," says she. "What has a chorus girl's tights got to do with Shuberts and K. & E.?"

"That's what makes all the money that gets in the show business," I says.

"Who gets all this money?" she says.

"The dressmakers and the scenery makers," says I.

"What do the managers get?" she says.

"The rinky-dink," I says.

"What's that?" says she.

"The worst of it," says I.

"How?" says she. "They get the money."

"Oh, yes," says I. "They get the money to put the show out."

"Who do you think is the biggest, the Shuberts or K. & E.?" she says.

"Who do you?" I says, for it was an indelicate question.

"I don't know," she says. "It seems to me as though Klaw is the important height and weight to consider."

"You don't go by weight and

height, ignorant," says I, "in things like this. It's the noise that counts."

"All right, then," she says. "Tell me who makes the most noise."

"It's according to which paper you are reading," I says.

"Who do you think?" says she.

"Guess?" I says.

"I can't," says she.

"Guess again," says I, "and be more particular."

"Well," says she, and I could see the old gal was serious, "I should say Klaw & Erlanger were the biggest."

"Why," says I, growing a little curious.

"Because it takes longer to pronounce their names," she says.

"Naw," says I. "You are away off; that isn't it at all."

"Then who is?" says she.

"Figured by coin, showmanship or ability?" says I.

"What is that?" she says, "the Masonic password?"

"No, it ain't," I says, noticing a tired feeling coming over me on the argument. "That's how you estimate people in the show business."

"Which one makes the most noise, then?" says she.

"The coin," I says.

"Who has the most coin, dearie?" says she.

"What's the idea of pulling that dearie thing on me now?" says I. "No matter who has the most coin, you're all through."

"Now you know I didn't mean anything like that," says she, commencing to cry.

"That's it," I says. "Like everything else in the show business, always tears around somewhere."

"You made me cry," she says, "with your nasty way of answering."

"I picked it up," says I, "from all the fine gentlemen I meet on Broadway."

"Go on and tell me who's the biggest and I'll go to bed," she says.

"And you won't go if I don't, eh?" says I.

"Yes, but I'll dream all night of some of the shows I have seen this season, if you don't tell me," she says.

"Which ones," I says, maliciously-like, "those in the K. & E. or the Shubert houses?"

"What's the difference. They were rotten enough in both," says she.

"Keep cool," says I, "and you will answer your own question."

"How do you mean?" she says. "By telling who has the worst shows?"

"Nope," I says. "But you are warm."

"Well, I never," says she. "How on earth can I tell myself who's the biggest people in the show business?"

"By finding out who has the most hits," says I.

"Honest?" she says.

"Honest," says I, "and as long as you have breath left to ask me for money, you can go gamble on that."

"But you said Klaw & Erlanger and Mike Leavitt started the show business. What's become of Mr. Leavitt?" she says.

"You'll find out when his book is ready," says I.

"Then how could anybody know more about the show business than K. & E., if they started it?" she says.

"Who said anyone did?" says I. "Perhaps it's impossible."

"Who has the most hits now?" says she.

"In New York or on the road?" I says.

"What do you mean by the road?" says she.

"The road is the place where they send the hits for money to support failures," I says.

"Who are the other great managers besides the Shuberts and K. & E.?" says she.

"Henry W. Savage, William A. Brady, Cohan & Harris, Charles Frohman, and H. M. Horkheimer," I says.

"I never heard of Horkheimer," says she.

"No," says I. "He doesn't lose much."

"Do you think the Shuberts and Klaw & Erlanger will always be fighting each other?" says she.

"Of course not," says I. "Why should they?"

"Well, then," she says, "why have they?"

"Did you ever hear of a get-rich-quick scheme?" I says.

"Certainly," says she. "Tried it once on you, and got \$3 ahead."

"It's the same idea," I says, "about the Shuberts and K. & E. When the money stops, there will be no more fighting."

"What will they do with all the theatres then?" she says.

"What all the theatres?" says I. "Too many theatres, you mean?"

"Of course," says she. "Everybody knows that."

"Just bosh," says I. "There are not too many theatres."

"No," says she, elevating her pencilled eyebrows. "I thought there were."

"That's the wrong idea they all have," I says. "Isn't every theatre located on a lot? And what would have been on that lot if a theatre had not been built there. Perhaps a gambling or slaughter house."

"Gee," says she, "why don't you print it? No one ever said anything like that," and she looked me over with a speculator's price full of admiration.

"It's so very simple, what's the use of printing it?" says I.

"What do you think is the trouble if it isn't too many theatres?" she says.

"Too few good shows and not enough people," says I.

"Maybe time will fix it," she says.

"Maybe," says I, "about the people."

Time.

COMING FROM AUSTRALIA.

Mme. Eleanor de Cisneros, leading contralto with the Melba Opera Company, which has been touring Australia, concluded her engagement with that organization Dec. 12. New Year's Day she sails for New Zealand and then takes the best route to Vancouver, B. C., where she is due Jan. 9. Reaching this side of the water she will go immediately to Chicago to become the leading contralto with the Chicago-Philadelphia Opera Company.

SUMMING UP THE SOUTH

BY O. M. SAMUEL.

New Orleans, Dec. 15.

The theatrical evolution of the south during the past fifteen years has wrought many changes. These changes are peculiar, almost enigmatic. Many persons, unaware of conditions as they obtain today, who invested in southern projects, basing their deductions on the manifestations of the people in other parts of the country, have had this fact impressed upon themselves quite forcibly—nay, sorrowfully. It has come to be recognized by astute observers that the southern theatregoer is a person apart, independent, inexplicable. The influences that attract his brothers in other climes affect him not. He thinks for himself, pleases himself. The indorsements of New York and Chicago sway him not a particle. He assumes that they are the indorsements of New York

and Chicago, and New York and Chicago are entitled to their opinions—he has his own!

The contemporary southerner demands more than did his predecessor. He has become frugal and keen because of the iniquities heaped upon him by the showmen of the past, insisting upon full measure of entertainment for the money expended.

The influence of newspaper criticism in the south is almost nil. There are many reasons for this, the two most salient being the lack of competent critics and the effect of the theatres' advertisements, both being painfully apparent to the playgoer who, nowadays, is assured of an attraction's merit by some friend with an appreciation of the drama analagous to his own.

The managers in Dixie have not all

fully awakened to the knowledge of the newspapers' inability to stimulate interest through their reviews. This is evident in many of the one-night stands, where the criticisms of the papers in the cities which an underlined attraction has played the week previously are clipped and pasted next the box-office window, just beneath the "Examine Your Tickets and Change" sign. This habit, in some sections, is really traditional.

Southern audiences are the direct antithesis of those of the north in the matter of deportment. They are reserved—painfully so—displaying emotion infrequently. For instance, an act eliciting "reception" upon its entrance, in a vaudeville theatre, is almost unknown. Southerners have no stage idols, appreciating the artists only as their work warrants. In nearly every city of the south, a certain night of the week is set aside as "society evening." It is then that the "who's who" of the community pay their respects to the drama. On these nights

the theatre takes on the complexion of an afternoon reception. In New Orleans, Friday is "society night;" in Atlanta, Wednesday.

The withdrawal of burlesque from the south several seasons ago was unfortunate and showed a lack of managerial perspicacity. At the time of its introduction, most of the shows were unworthy, and, failing to evoke favor through a histrionic appeal, resorted to salacity and licentiousness, ultimately driving the people from the theatres in disgust and precluding the possibility of profitable engagements. The south would have proven a Mecca had the policy in vogue today been instituted then.

Popular-priced vaudeville seems to have seen its best days in the south. Its popularity was short-lived, educating the people into an appreciation of a better grade of acts. By the same token, the devotee of high class vaudeville now expects and demands more, and one must "have something" to "get by."

American Hits of the past year in AUSTRALIA



THE SMALL TIME SIEVE

The "small time act" has come to stay. It is now as essential as bread is to life. The "small time" covers a multitude of acts and not only gives them a chance to go a step higher but proves a nifty refuge for a lot of acts that find the "big time" too full of open dates.

Again there are acts that will never be anything but "small time" acts. And why? Aye, there's the rub! Put

Ye critic who, from day to day, frequents "pop" house after "pop" house, looking for what is best and criticising what is bad in the acts that pass in review, has a task that is far from rosy. In passing on this act and that, the writer must perforce picture what might occur if the turns in question were being offered in the bigger houses where a more fancy admission price was in vogue. In the summing

"big time" at an amazing increase in salary.

It seems it is a question of talent and development more than anything else which raises the "small time" act into greater prominence and bigger money.

There are "small time" acts who say that they are going to do this and that just as soon as they can afford to lay in new wardrobe and equipment, but these intentions should have no tendency to keep an act from adding or taking away portions of their offering to make it a better commodity on the market.

There are few headline acts that did not once upon a time play "dumps," doing four and six shows a day with extra measure thrown in on Sundays and holidays. And of this bunch there isn't one that hasn't made vast changes from the time they first debuted.

They certainly do many things and say many things in the "pop" houses. A single singing act shows. The voice is very weak, yet the woman (generally a woman in this instance, as a man invariably offers a monolog) persist in singing from three to five numbers. Perhaps her changes of costume are worth comparison with any act in the business, yet she wonders why she isn't being besieged with offers to play the bigger houses. All the agent has

to do is to hear her sing and he calls all bets off.

Again the monologist comes on and talks about ten or fifteen minutes too long, uses either Ezra Kendall's or Charlie Case's stuff (twenty-five cents a book), tries a parody to a tune beyond his range and then exits with "big time" offers ringing in his ears. They ring and that's all.

A musical act bobs up. Bright military suits sparkle in the stage lights. No matter the make of instruments, the act offers an arrangement that



TOM BARNES and BESSIE CRAWFORD.
We wish everybody a Merry Xmas and a Happy New Year.

this question to the average follower of vaudeville and he may ask in return "Why does a chicken cross the road?" Others say: "Take a look at the acts and judge for yourself."

The great inroads made by the moving picture industry, necessitating picture shows with the managers wanting to vary the monotony with specialties, were the greatest factor in creating the "pop" house vaudeville act. At the outset it seemed to be a matter of quantity and not quality with the salary figure the most important thing in consideration.

With improvement after improvement in the pictures and the demand such that picture houses sprang up like mushrooms throughout the United States and Canada, there came a greater demand for acts that were far inferior to the grade offered at the higher-priced vaudeville houses. Consequently conditions became very encouraging for the chambermaid, waitress, laundry woman and hash-slinger to leave their present fields of endeavor and enter vaudeville via the "small time" route.

With the competition keener season after season, the brand of "pop house" bills attained a better standard and today one sees a pretty good entertainment in the "smaller houses" for a ridiculously small admission fee. But no matter the house (taking New York as the home of the biggest number of ye "pop" places of amusement), acts appear that haven't a ghost of show even in what is now well defined as "small time" vaudeville.

up many are weighed in the balance and found wanting.

To some acts, it seems like capital punishment to work in the "pop" places. To others now accustomed to its trials and tribulations, the time means a chance. Still others figure that the money comes easy while others are tickled to death to get even a "look-in" on any old kind of time.

The writer has seen act after act with big time capabilities fail to make the jump solely through the inability to change signals, remedy defects here and there and cut out a lot of useless and senseless patter, music and ancient comedy. There are teams with one man showing big time timber who refuses to cut loose from his present partner for divers reasons even though the "big time" beckons to him individually. The unsuited part of the team proves a yoke. The act remains on the "small time."

One sees on the "small time" many acts that once basked in the big time limelight who, either, having worn their welcome to death, have gone back instead of advancing or have been relegated to this circuit through others doing their line of work on a more popular and more improved scale.

The writer has seen the veriest novices get a showing on the "small time," display a flash of talent that brings some energetic and progressive agent to their rescue, with the result that everything is changed but the talent, practice called into play, and the next thing their acts are working the



LEW KELLY

Management Jack Singer, Inc.
Mr. Kelly, originator of the eccentric character called "PROFESSOR DOPE," is a comedian with creative methods. The critics everywhere have been universal in their praise for this unique creation of an exaggerated dreamer, though portrayed by Mr. Kelly so religiously serious, it becomes at once humorous to a scream.

ONLY A CHORUS BOY BY DARL MACBOYLE.

Twenty and transportation—
Have to pay for shoes—
Told I'll be canned without notice
If ever I hit up the booze.
Dolled up in cream-colored flannels:
Know that to soil 'em means doom—
But when we hit a one-nighter,
I dress in a boiler room.
I must be 'andsome to look at—
Only a chorus boy.
Mine is a merry, merry life.
Oh Joy! Joy! Joy!
If I don't dress in a cellar,
I'm up four flights of stairs.
How do I make the quick changes?
(Nobody knows or cares.)
No chair, no glass and no water,
They think that's all I deserve.
If I kick they say "Take it or beat it!"
Or, "You've got an 'I' of a nerve!"
I'm more to be pitied than censured—
Only a chorus boy.
Mine is a merry, merry life.
Oh Joy! Joy! Joy!
Manager likes the chickens;
Forgets we're human, too—
Rehearses all a lecture
About what we mustn't do.
Mustn't say "Oh, mercy!"
Mustn't sketch with the dames.
Or sit with them while travellin'
Or call 'em by their first names.
Starved in a land of plenty—
Only a chorus boy!
Mine is a merry, merry life
Oh Joy! Joy! Joy!



LUCY TONGE

"The Little Girl with the Big Voice."
An artist of dainty and winning personality who is winning the highest praise of the critics and public. Her voice, of unusual range and quality, has placed her among the most successful of single singers. Her bookings as at present arranged comprise 96 consecutive weeks under
Direction of NORMAN JEFFERIES.

would make funeral marches turn over. There is no animation, harmony is conspicuous by its absence and at no stage does the act bear comparison with those that are getting the "big time dough." The majority of these acts might be a riot at a Chautauque or a camp meeting, but at that find enough "small time" managers to keep the brasses going in their houses.

Dancing acts seem to be in the majority. All are of the same type with little novelty showing at any time. Any time these acts pull any close harmony they know where they are going to land but don't give a tinker's whoop. They expect their dancing to land 'em safe and dry in the bigger houses. The judges "up there" have gotten so now that a man, to get his dancing over, must do something more than the ordinary routine. (Times have certainly changed since George H. Primrose was a boy.)

As the picture houses draw more children than the bigger places, any kind of an animal act comes in favor. Some improve and secure better engagements. Others continue in the rut as they persist in using animal routines that have long ago gone to the discard and declared no good for the "big time."

Acrobatic acts get plenty of time to practice with three and four shows a day. As "practice makes perfect" (Continued on page 101.)

OLD-TIME STAGE-MANAGERS

BY NICK NORTON.

Though many people of today have the idea that the variety shows in the old days were sloppy and that the performers worked in the worst halls and houses imaginable, I wish to refute that belief, as there were pretensions variety theatres in various cities



PHIL BENNETT

THE ALPINE TROUBADOUR.

The quality of this artist's vocal equipment may be inferred from the fact that on return engagements he is frequently billed as "THE CARO OF VAUDEVILLE."

To his remarkable vocal ability he adds a rare personal magnetism.

Now playing the SULLIVAN-CONSIDINE CIRCUIT.

Direction of NORMAN JEFFERIES.

and the talent just as pronounced as today, but not as large in quantity.

In the '60s and '70s, the stage manager was a far more important individual than he is now. Then he was generally consulted by the house manager in the selection of performers. He was the one to say who should work and what part of the afterpieces or house productions he was to play in addition to the performer putting on his own specialty.

The stage manager's word was law. His responsibility was far greater than that resting on the shoulders of the present day stage manager. Then his duties were manifold; today, the work is so shaped that others help in making the burden lighter.

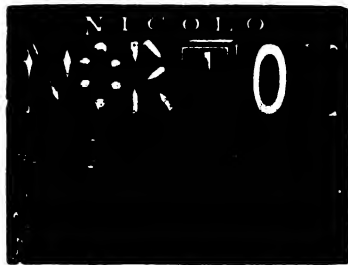
In the other days, the stage manager had his own plays, stock pieces, comedies, dramas, etc., he could put into use whenever he felt it necessary. He cast them, rehearsed the people, and frequently played in them himself. He made the models for the stage settings and had to thoroughly understand the rudiments of acting and stagecraft.

There were no press agents. The stage manager did all the writing, i. e., the bill writing and the preparing of the advertisements.

The theatres frequently made very pretentious productions, for instance

George Deagle, of Deagle's Varieties, St. Louis, would spend from \$10,000 to \$15,000 on productions like "The Green Huntsman," "The White Fawn," "Seven Sisters," "The Necromancer" and others. They had long runs. Each of these pieces was preceded by the variety bills.

The entertainment opened at 8 o'clock sharp and generally ran to 11:30 p. m. The specialties lasted about an hour and one-half, with an



1865

Style of advertising card used back in 1865 by NICK NORTON, for his juggling act.

intermission after the olio and between each act of the afterpiece (which had from one to three acts).

All of the big variety houses kept a ballet troupe all the year round which included a premier danseuse, secunda (second premier), six coryphees and about sixteen ballet girls, together with a competent ballet master. This instructor arranged a new ballet each week, consuming about twenty minutes. There were two forms introduced, the fancy or fairy ballet and the character ballet. (Special scenery for each.)

Two scenic artists, a costumer and a crew of carpenters were maintained at the theatre all the year.

Some of the well known stage managers of those days were John F. Poole, who staged, produced and wrote a new play each week at Pastor's Bow- (Continued on page 102.)



AL LEWIS and PEARSON, Walter

In their comedy creation "THE WRONG NOTE." A new vaudeville combination making a big hit everywhere this season.

Commencing Dec. 35 they begin a tour of the SULLIVAN-CONSIDINE CIRCUIT, opening at Columbus.

ANALYZING THE STAGE KID

It is and has been of general interest as to how the stage boy differs from his brothers brought up at home. In the case of Bud Helm, of the Helm Children (Bud and Nellie Helm), this boy shows two distinct personalities. When spoken to of the stage Bud assumes an attitude similar to that of the oldest performer, while in speaking of things apart from the stage the boy goes right back to the role of a kiddie.

Bud has been on the stage since a boy of three, then placed in a melodrama in his home town, Altoona, Pa. His sister as well had an early start on the stage, the two doing a specialty with a "one night stand" melodrama when they had hardly begun to talk. Bud talks about his experience with this show with very unpleasant recol-

Bud's likes away from the stage seem to run to toy railroad trains and moving picture machines. The boy at one time carried a moving picture outfit along with him and gave exhibitions to the other acts on the bill in his dressing room. He also is deeply interested in water, that is the kind he can swim in. The towns with some swimming pools or big rivers or lakes he likes to get to in the spring and early fall. During the summer, as long as both children have been working, they have never been away from their home. Bud doesn't say it, but from his manner one is led to believe that he likes those two or three months at home much better than those on the road.

Bud for a kid has quite a lot of deep wisdom stored away, for when



Gladys—VAN and PEARCE—Arthur

Presenting "GET A LICENSE."

An exquisite production; originality, appearance and quality are the paramount features. A Distinct novelty in "One." Direction, A. E. MEYERS.

lections. The boy states that riding in freight trains along with the scenery was not very good for a growing child. When asked how he liked being in the show business he answered that he liked it very much "some" weeks. It was here that he showed how alike to the regular actor he really was for he explained that it always seemed pleasant in a town where the act went well while on the other hand he always felt badly when the act didn't seem to get its share of the applause.

The boy's schooling has been attended to by his parents, the mother having been constantly with him during his stage career. The mother explained that she always got into communication with the school superintendent in the town which they were to play next and that official furnished a teacher for the time they were in the city.

asked by his interviewer as to who was his favorite actress he answered as though he had rehearsed in the part. Bud's answer conveyed the idea that he never bothered about actresses; he let them all alone. Perhaps the hardest thing that Bud does is to sit still for five minutes when forced to. He is full of ginger and no home boy was ever trained to like noise more than this youngster. So of course this makes his mother's task mostly to consist of trying to keep him quiet in a dressing room so the rest of the show can go on. Bud also is the performer when finishing his act for he always talks it over with his sister when the pair are leaving the stage after taking their last bow. So all in one we have the comedian and the boy all done up in a bundle, and his deadliest enemy (admitted) is the Gerry Society.

Joe.



"WHEN PICKING FOREIGN ACTS, GO ALONE," SAYS H. H. FEIBER

"To pick a foreign act, go alone," says Harry H. Feiber.

The first American to become a foreign booking representative for vaudeville was Harry H. Feiber. Mr. Feiber is now the senior member of

When starting to book for Keith the latter had houses only in Boston, Philadelphia, New York and Providence. Feiber was obliged to engage for a limited time. To avoid the troubles this condition entailed [foreign acts being disinclined to come



DUNEDIN TROUPE

Marvellous and Artistic Cyclists
Touring Europe.

Now Playing Stoll Tour in England.

Address care Era, London.

JAMES E. DONEGAN, Mgr.

Feiber & Shea, who have a circuit of vaudeville theatres.

It was in 1896 that Mr. Feiber became connected with the B. F. Keith Circuit. He immediately proceeded to Europe, and engaged acts for the Keith houses on a basis of 10 per cent. commission upon the weekly salary of the turn. During that year Mr. Feiber earned \$900 in commissions, while his expense account ran to \$4,000. Always under the Keith direction, on a commission basis only, Mr. Feiber later reduced his commission from 10 per cent. to 5 per cent. and in 1908 resigned his position as the Keith foreign representative to engage in managerial pursuits. Since his retirement, B. F. Keith and the associated vaudeville managers in the United Booking Offices have been without direct representation abroad. A single week selected at random from the old routing book of Mr. Feiber's revealed fifty acts, all imported by him, playing at the one time on this side to an aggregate salary of over \$12,000.

During the twelve years of service with Mr. Keith, Mr. Feiber made 50 round trips to Europe. There is no American who knows his Europe as well. Remaining there some times for three and four months, Mr. Feiber explored the wilds of Europe in quest for acts. He found the Four Holloways in a little English village, where the price of admission to the "music hall" was four cents. Engaging the wire act for America, it has since grown to be a famed international turn.

over to America for a short contract], Mr. Feiber conceived the "optional clause," which still remains in the foreign agreements. This gave the American management the right to prolong the engagement after a period of two or four weeks, and at the same salary. In those days Al Aarons (now of Aarons' Associated Theatres, booking about 600 one night stand houses for legitimate shows) crossed the ocean occasionally to secure novelties for Koster & Bial's. He and Feiber often watched bills together.

Among the hundreds of acts engaged by Feiber, involving millions of dollars in salaries during the twelve years, the Keith office never canceled a "Feiber act." In the year Mr. Feiber branched out for himself, one of the turns brought over here by him had its salary voluntarily raised, with an extension of time for twenty weeks.

"My theory in engaging acts on the other side," said Mr. Feiber the other day, in conversation with a VARIETY man, "was to give value for the money. Of that I had to be certain, and rested on my own judgment. If the act proved to be of more value, so much the better for the manager. But before I gave an act a contract I felt positive that at the price for America the act was worth it.

"In the early days foreign acts booked for America through the agencies over there had been accustomed to having their transportation paid. Koster & Bial's then gave turns first-class passage. B. F. Keith was

paying second class passage. On my first trip I stopped that. There was a little grumbling at first, but I told the acts they were to receive so much salary, and Mr. Keith was not concerned in how they got to America, as long as they opened over there as agreed.

"In 1904, during one trip, I placed fifty acts for the Keith houses. While I hear that good acts fit for importation in Europe now are very scarce I don't hesitate to say that were I to go to Europe to-day, following the same method I practiced then, I could repeat the performance. The acts are there, but to find them—and at the price—is the answer.

"I really believe my contract was the first to ever contain a 'personnel clause.' That was a peculiar case. I had engaged Merlan's Dogs for about \$200. I told Merlan I wanted the same dogs I saw in the act over there. To assure that they duly appeared, I drew the contract to read \$100 for Merlan, and \$10 apiece for the ten dogs he showed on the other side.

"Another similar case was when I first brought Berzac's animal turn over here. His colored assistant wore Berzac's frock coat the day I watched the turn. It was an accident of some sort, the boy not being able to find his own coat in time. Berzac's long coat on the short, squatty colored fellow gave him the necessary comedy appearance. I inserted a clause in the contract that the same boy and coat must be in the American exhibition of the act, and they were. I got Berzac at \$400 a week. His last engagements over here were at \$750 weekly, with the same act."

Asked what he thought contributed mostly to the raise of foreigners' salaries, Mr. Feiber replied "The manager."

Years of observation, remarked Feiber, had led him to believe the

manager's judgment is influenced, and often he does not detect the 'clacque' that has been planted for his benefit. It has happened also that a manager visiting on the other side has reviewed a performance following a relaxed dinner; the show corresponded to his humor. Max Pollock, the European agent, when representing the Hansall, Hamburg, had instructions while in the quest of turns for the house not to eat between midday and midnight. Admittedly not a bad scheme," Feiber commented, though he never starved while hunting for acts.

"But the great drawback to the manager booking is the limited field he wades about in while looking for turns. Those places where acts might be secured are not thought of by the manager, nor does the agent (if he knows) lead him to them.

"I remember," he continued, "one night a couple of agents, including myself and an American manager, were seated at a music hall in Cologne. A turn with four or five girls came on. The manager asked me what I thought of them. I replied not very much, at least for America. To show me how little my judgment amounted to, the manager told the other agent to give them a contract for twenty weeks in America. The act played one week in New York 'to show,' when it was closed. The manager claimed the personnel had been altered."

The foreign representative must depend absolutely upon his own judgment, remarked Mr. Feiber. Were he to book according to orders the errors would recoll upon his own head, not on those in authority and who issued the instructions. To illustrate this Mr. Feiber mentioned a dancer. He received cable advices to obtain the act, as the opposition at that time



ISHIKAWA BROTHERS

The Only European Style of Japanese Hand-Equilibrists.
Direction, WILLIAM S. HENNESSY.

manager is incompetent to select foreign material for home consumption through conditions surrounding him while abroad. "Every manager in Europe has a bodyguard of agents," said Mr. Feiber. They go with him everywhere, either singly or in groups. The

(Isham, Philadelphia) was after it. The price of the turn was \$1,200 weekly. The cable said to book it for a year. Feiber replied he would not engage the dancer, and advised that the opposition be allowed to secure (Continued on page 112.)

AGAINST STAGE CHILDREN

BY SOLOMON WOLFF.

(Head of the Child Labor Prevention League of Louisiana.)

New Orleans, Dec. 15.

Several States of the Union, among them Illinois, Louisiana and Massachusetts have enacted that children under fourteen shall not be permitted to appear as performers or actors in any theatre; I use the word all through this article in its most comprehensive sense, and as including all classes of shows.

This legislation has naturally aroused much dissatisfaction, for decidedly it is a departure from the usage of many centuries, since at least as early as Shakespeare's day, the appearance of the child on the stage has been customary, and considered not at all improper.

Much of the opposition to this legislation is perhaps due to its novelty, and to a lack of knowledge of the conditions which induce the advocates of this legislation to promote it. When the subject is first called to the attention of the ordinary well meaning man or woman, it is usually condemned as an unreasonable interfer-

obtains in conversation or temperate discussion, and the advocates of the legislation prohibiting children under fourteen from appearing on the stage, are accused of wanting to sacrifice to their morbid morality, etc., the art and artists, the literature and authors, which have made the stage the great educative force which all men recognize it to be, and at one full blow to destroy the greatest source of amusement the world has ever known, to say nothing at all of bringing absolute ruin upon those who have so heavily invested in theatres and all that is incidental to them, and upon the thousands of actors and actresses who earn their bread and butter in the practice of their art or profession.

Before I attempt here to answer those well meaning, but not well informed men and women, it is perhaps not inadvisable that the true proportions of the issue be ascertained; for many—otherwise perhaps very admirable persons—have intentionally



FOX AND WARD.

43 Years of Continuous Partnership. Fox and Ward, the record minstrel team of the world, made their debut in Cincinnati, in 1865. Their entire career has been spent together with various minstrel companies and in vaudeville. They have been successively with Dupree and Benedict's Minstrels, Barlow, Wilson, Primrose and West's Minstrels and then had their own minstrel company until 1911, when they returned to vaudeville. Joseph F. Fox was born in Ogdensburg, N. Y., May 7, 1863, and Mr. H. Ward in Canandaigua, N. Y., September 17, 1852. They became famous for their silver statue clog and marble pedestal clog dances. Their vaudeville tours from coast to coast are under the exclusive direction of NORMAN JEFFERIES.

ence with human liberty, as smacking of puritanism, etc. Nor is this surprising. The audience sees the child on the stage, happy, smiling, apparently itself enjoying the exhibition of its childish graces and let us say accomplishments. Those who are the happy or unhappy possessors of more or less fervid imaginations, soon begin—metaphorically at least—to raise their voices above the tone which

or otherwise treated the subject with an expansiveness and emotional abandon, which quite charming as it sometimes may be, has misled many into the belief that the very existence of the theatre is at stake.

It should first of all not be forgotten that however many dramas, operas, etc., there may be in which a child is an integral part of the story

(Continued on page 110.)

A MEMORY OF OTHER DAYS

BY JOHN FENTON.

(Mr. Fenton Has Been on the Legitimate Stage for Forty Years.)

I remember in 1877 I was out with a travelling company playing through the oil and coal regions in Pennsylvania. In those days we carried our own little sets of scenery and when

Today they seem to stick to one line of business. I often notice that if a leading member of the company is taken ill, it is extremely difficult to fill his or her place with members



ELSIE FOLLETTE AND JACK WICKS.

Different from the rest. Have received praise from managers, agents, press and public, for their offering in which they introduce singing, talking and eccentric dancing in their own original way.

They have successfully played WESTERN VAUDEVILLE; UNITED; PRINCESS; GEORGE B. GREENWOOD CIRCUITS.

Now playing for NORMAN JEFFERIES, fourteenth week. Merry Christmas and a Happy and Successful New Year to all our friends. Direction, ALF. T. WILTON.

hitting a town we had to build everything but the playhouse, using candles and oil lamps for footlights.

Sometimes it was in the dining room of a hotel we built our own stage or in town halls or in churches. I recall an incident that happened in Northumberland, Pa., where we gave a performance of "Uncle Tom's Cabin" in an old church. The stage was made of old planks an inch apart, and talk about cold weather! Wow! those penetrating blasts up through the cracks.

The remembrance of that performance will always be as vivid as though it took place yesterday. The man playing Uncle Tom came on the platform with his overcoat and ear muffs on. The moment the audience got sight of our colored hero it shrieked with laughter.

Actors in those days seemed more brotherly than they are now. If one made a mistake the other was ready to help him out. The salaries were small and the company seemed like a little family. There are some bully good actors still in the business, but for some reason they fail to show the same affiliations as in other days.

Most of the actors of former years came from the stock companies. I've known leading men who could play Hamlet one minute and dance a hornpipe the next. It was the same with the leading women. They could sing, dance, fence and play any part they were cast for.

of the company. In the old times it was different. I do not say this with any disrespect of the young people of the profession, for there are some very bright lights in the new acting generation.



TILFORD

THE AMERICAN VENTRILOQUIST. "THE GREAT LESTER'S FIND."

Now featured with the "NEW CENTURY GIRLS." Will be seen in vaudeville next season, playing the best time.

RAGTIME vs. CLASSICAL

Are we becoming a nation of music lovers in the legitimate sense of the term "music"?

C. H. Ditson & Co., as representative dealers in all kinds of sheet music, both "classical," operatic and "popular," were called upon to answer the question. Their Mr. Priaulx asked that a series of questions be written out for him, so that he might give them careful consideration. VARIETY did not receive the answers

reputly there was nothing to say on the subject, and would "VARIETY please forget all about it!"

Other dealers in the "classics" were unanimous in their refusal to commit themselves on the subject of the inroads being made by the more popular form of sheet music, establishing thereby the conclusion that the sale of the "classics" is not holding its own with the demand for the lighter forms, and that the dealers

which bears a close resemblance to Liszt's Rhapsody. Then take, for instance, Irving Berlin's 'Mysterious Rag.' I mention this one specifically because we do not publish it, and hence are totally unprejudiced in referring to it. The music is as high grade as anything produced in years. The popular composer of America today is turning out more classical music than all the other nations put together.

"Then again the nation is rapidly becoming a nation of music lovers from the fact that sheet music is now within reach of all through its sale in the five and ten-cent stores. There are nowadays a hundred times as many places where music can be purchased as there were a few years ago. Don't worry about America's musical advancement. It is taking care of itself."

Harry Von Tilzer, who has had annually for the past fourteen years from two to five nation-wide successes, says of ragtime:

"'Ragtime' is not a type of song; it is a type of song-treatment; in fact it is the distinctive American treatment of song in general. It reflects the spirit of the American people, their extraordinary activity, restlessness, initiative, joyousness and capacity for work, and for play. 'Ragtime' bears the same relation to European music, that the American commercial spirit bears to the commercial spirit of Europe. 'Ragtime' pervades all styles and classes of American music, from the coon song to the parlor love-song and I think that I am safe in saying that so long as America remains the land of the brave and the free and the busy, particularly the busy, so long shall we have 'ragtime.'"

Edgar Selden, manager for the Shapiro company, says:

"Answering your question, 'Is The Sale Of The Higher Grade Of Sheet

Music Increasing Proportionately With the Population of This Country?' would say that of my own observation, I am of the opinion that it is, despite the fact that so-called ragtime songs are very much in evidence and in general demand. While the better class of everything may appeal only to the select few, I am of the



JOHN ZIMMER

The Somewhat Different Juggler
Wishes All A Merry Christmas and A Happy
New Year.
Playing Western Vaudeville Managers' As-
sociation Time.
Booked by A. E. MEYERS.

within a reasonable period of time. Mr. Priaulx was phoned to. He declared his answers had been written out and turned over to their Mr. Cragen, who was then switched on the wire. Asked regarding the written interview Mr. Cragen replied the firm did not care to supply any written statistics but that if VARIETY desired any figures, Mr. Priaulx would supply them orally.

Mr. Priaulx was again called upon with a duplicate list of the original questions, and again referred the interviewer to Mr. Cragen, explaining he had fully answered the interrogations in detail and that the copy was in the possession of Mr. Cragen. Mr. Cragen explained that "Mr. Ditson" had placed his veto on the written statement, but that Mr. Priaulx would surely furnish oral answers. Nothing daunted VARIETY's representative again sought out Mr. Priaulx and requested the statement. At this juncture Mr. P. was called to the phone, listened attentively and said: "All right." Turning to the interviewer in a changed manner, he declared ab-

are averse to acquainting outsiders with this condition.

The New York music publishers themselves, on being visited, made some interesting statements on the subject, each one of course speaking from his own viewpoint and drawing his own conclusions.

Jerome H. Remick (Jerome H. Remick & Co.) said:

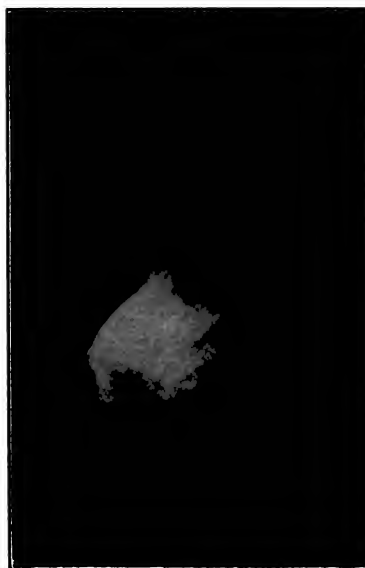
"We are steadily advancing in the class of songs that are in public demand." He was asked:

"Is ragtime on the wane?"

"I should say not—emphatically not," he replied.

"Then how do you reconcile the statement that we are advancing in the quality of popular demand with the fact that 'ragtime' is not on the wane?"

"I do not concede that 'ragtime' is not high grade music—in fact, quite the contrary. So-called 'ragtime' is merely a syncopation of melody of almost any kind. The old style 'rag' song like 'Back, Back to Baltimore' has given way to such melodies as 'The Red Rose Rag,' a passage of



LEONA

"THE SIBERIAN SONG BIRD."
A newcomer in American vaudeville who instantly established herself as a star of the first magnitude. Leona's remarkable range has prompted several critics to refer to her as "a vocal freak."

One of her featured numbers is a trio from "Faust," which displays her wonderful triple voice range.
Direction of NORMAN JEFFERIES.

opinion that everything in general is slowly but surely attaining a higher plane, and that the discriminating public is proportionately increasing. The appeal of symphony recitals, classical concerts, oratorios, and kindred other musical entertainments, are patronized now, greatly in excess over former seasons. The ragtime song is the song of the moment. The former is quickly forgotten, the latter grows stronger and in greater demand as time progresses.

"This condition is applicable to the sale of both these styles of composition, giving the ballad a shade the best of the proposition. It is not to be taken for granted that because a ragtime song is hummed or whistled on the streets, that the party so assisting in its popularizing has purchased a copy, but the lover of the ballad is pretty sure to be the possessor of some sort of musical instrument and generally with the price to buy a copy; therefore the sale of the ballad is generally in greater proportion than that of the rag or novelty song."

When J. Fred Helf was asked if ragtime was on the wane he said: "Ten years ago I was asked the same question. I thought then that it was practically through, but it is now more popular than ever. Ten years hence I will probably be asked the same question. Ballads are not overpopular just now, but will come back.

(Continued on page 110.)

"FREAK ACTS"—IN AND OUT

"Freak Acts," so known and termed in vaudeville, and which become the subject of this story, are composed of people who appear upon the stage, propelled there by the quantity of publicity or notoriety received in the daily newspapers.

The other classes of vaudeville turns, that might properly come under the heading of freakish, such as armless men, strong men, and others who might have been thought to have graduated (and if not themselves, then the sort of act they do) from the museums into the variety profession through its vaudeville branch are not now referred to as "freak" turns.

Anyone given extraordinary attention by the press (and that publicity which is believed to cast about the person a pungent spell), will draw others to look upon the newspaper hero—or villain—(he or she) as the case may be. And those possessed of that morbid curiosity which impels them to surround a church, whether a funeral or a wedding is being held inside, will pay to see the object of the newspaper stories. Or at least some theatrical managers believe this to be so.

The stage seems to carry a taint to those brought on it by this means. There are exceptions, but few in comparison. In vaudeville of the past few years, the large amount paid to these "freak acts" even though but for a week's engagement, has unfitted the temporary beneficiary for any future walk in life. Whether it is the atmosphere of the theatre, or the touch of grease paint to the cheek, no one knows, but many shrewdly opine it is the false valuation, paid in cash, given to these mortals, that upsets all their calculations of years, including their own estimate of themselves.

Sometimes the brief stage experiences imbue the "freak" with a notion he or she is really "it." That was recently illustrated when Lillian Graham and Ethel Conrad were indicted for shooting W. E. D. Stokes. The two girls had their pictures printed so often, they were angry when the papers overlooked them for a day. The inevitable happened, Hammerstein's got them. Hammerstein's, New York, has been getting most of the "freaks" for some years back. Before Hammerstein's, Koster & Bial's was the home of a few, and during the reign of the Sires in the New York theatre, that house turned down no publicity-made "star."

The Misses Graham and Conrad commenced a stage career as a "sister act" at Hammerstein's at \$500 weekly. Prior to that engagement, Miss Graham had never earned a dollar; Miss Conrad may have had some slight experience in the chorus. Their "act" wasn't an act; it was a pity. Singing "Alexander's Band" "made good" for them to some light extent, but in those days of that song success, if the trolley cars carried a hum to the hearer which sounded like "Alexander," he involuntarily applauded.

Curiosity sent many people to Hammerstein's. These girls were re-

tained there, one, two, three weeks. Their booking agent was finding all sorts of trouble in obtaining the ear of any vaudeville manager, when the "sharpshooters" were mentioned. During the first Hammerstein week, the young women were much worried. They asked "Are we making good?" The second week they commenced figuring how they could improve the "act," and the last week the Misses Graham and Conrad were quarreling as to who was really the hit of it.

A week was obtained at a theatre in Atlantic City. They were retained there for the second week. During this engagement, the breach between the young women grew serious. Neither would concede the other was of assistance in the "great success"

duction could not have been obtained by either.

One of the exceptions to the brief stage life of a "freak" and the stage taint, is James J. Corbett. Yet Mr. Corbett can blame the stage for his defeat by James J. Jeffries in the 23d round of their memorable battle that was to have been for twenty-five rounds at Coney Island.

Mr. Corbett told the story but recently. Said he: "They can say what they want to about that fight, and I've read many things, but the truth is that had I not been thinking of the stage, Jeff would have never knocked me out.

"After the twenty-second round," continued Mr. Corbett (who is now one of the most successful acts in vaudeville, and has a permanent future assured him on ability, besides his great popularity as the ex-cham-

pe behind rather hard. It rebounded me, and as I spang forward, I could see Jeff's fist coming, but I didn't know anything else until I saw my manager, Billy Brady, standing over me. I could hear them cheering, and thought they were cheering me as the winner. My seconds were crying, I could see that, too, and thought it was for joy. 'Great, ain't it, Bill?' I said to Brady. 'Jim,' said he, 'you were clean knocked out.' But there wasn't a sore spot on me. Jeff must have just cleft my jaw as that rope sent me bounding out. It was the luckiest blow in the world."

Mr. Corbett got his eight-sheet, however, and can play on the stage any time he wishes. He is appearing in vaudeville now. Another pugilist who "made good" was Ruby Robby Fitzsimmons. Many other fighters have appeared on the stage, the ma-



THE ST. LEON FAMILY

THE ST. LEON FAMILY, with IDA ST. LEON playing the title role, are the feature of "POLLY OF THE CIRCUS" this season, with little Ida the star of the FREDERIC THOMPSON show.

Miss St. Leon has been in the piece for three seasons now. Notwithstanding her extreme youth, she has earned the favorable opinions of the critics.

THE ST. LEON FAMILY, a circus one, naturally fit into the atmosphere of the play. MRS. IDA ST. LEON is traveling with her children. James Barrett, the dramatic critic of the Denver Times, said of Ida, when the piece reappeared there recently: "Ida St. Leon is very nearly the whole show. Here is a winning little personality. She opens her mouth and her bright little eyes and people listen as intently as if they were trying to hear the beats of her little heart."

achieved, nor would they agree their drawing power, whatever that was, arose from their shooting episode. Each repented not having plunged into vaudeville before, especially as by a process of questionable method, their weekly salary had risen to \$750.

Failing to agree upon the respective merits themselves, the girls decided that after the Atlantic City "run," each would appear alone in vaudeville, and each was confident she would be the first in demand. After the Atlantic City engagement the Misses Graham and Conrad faded completely out of the theatrical sight. No one wanted them, together or singly, and a job in the chorus of a "small time" vaudeville musical pro-

pion of the world) "I was thinking. The men in my corner were talking to me, but I didn't listen. Jeff had not hit me a real blow all through the fight. I knew he could not. I just figured: 'Here, Jim, now make a good finish. Rush him hard these two rounds, and when the bell rings for the ending of the 25th, go after him as though you were angry for seeing the fight finished. It was good dope, and I knew that this would be good for the papers. I could see the eight-sheets and a tour of the country as the star of a play.

"I still had these things in my mind, when the bell started the 23d. I ran over to Jeff's corner, and in backing away from him, struck the

majority as special attractions with burlesque shows.

Women arrive in vaudeville as "freaks" for various reasons, though one of the strangest has been that which gave to the stage the "sharpshooters." Killing a man has often been equivalent to a stage debut. Florence Burns was the first of these. Florence is now sojourning as the guest of the state for eleven years, but not for a killing. Miss Burns dropped down in the criminal scale. She became a "badger."

F. F. Proctor first saw value in Miss Burns. He paid her \$750 weekly to appear at his 23d Street theatre some years ago. It was a big vaude-

(Continued on page 117.)

AROUND THE WORLD

BY WALTER C. KELLY.
(“THE VIRGINIA JUDGE.”)

In accordance with the suggestion that an account of my recent world tour might be of interest to the profession in general and those in particular who contemplate a professional visit to those far corners of the earth, I will set down briefly a record of my itinerary, the impressions gathered and conditions prevailing in Australia, Africa and Europe.

As the conditions under which I made the tour were extremely pleasant and profitable, they will serve as a safe guide to any artist in whose soul lurks the desire for an artistic conquest of the English speaking world.

The contract conditions for my tour were arranged during my London engagement at the Palace, through Paul Murray, representing Rickards Australian Circuit, Ernest Edelsten acting for the Hyman tour in South Africa, and Ted D. Marks, acting for myself. Comment on Mr. Marks would be superfluous. Messrs. Murray and Edelsten are also gentlemen of the highest repute in London theatrical circles.

Returning to America I started on a tour of the Orpheum Circuit, so arranged to terminate at Los Angeles in May, after a brief sojourn as the guest of my friend, Nat Goodwin, at his beautiful ranch in the San Jacinto Valley.

I accepted the invitation of James J. Jeffries to partake of the salubrious climate and beautiful solitude of his training camp amidst the giant redwoods of Santa Cruz mountains. After the tragedy of Reno, I proceeded from there to Vancouver, taking passage via the Canadian Australian S. S. Zealandia on the first leg of my journey.

Seven days of pleasant sailing brought us to Honolulu, the most important and beautiful city of the Hawaiian Group, which, by the way, boasts of a first class vaudeville theatre where many fair salaried artists break their journey by playing two

weeks; after spending a pleasant day here amidst most friendly natives and a wealth of tropical and romantic scenery that beggars description, we sailed for Suva, the principal city of the Fiji group, 2,800 miles distant, inhabited by a British garrison, a deluge of coconut and sugar cane plantations and a horde of cannibalistic natives, whose apparel consists solely of a tired expression.

Arrangements had been made by wireless previous to our arrival here, for a boxing carnival between a quartet of American boxers en route to Australia and four native “Black Hopes.” I was requested to preside. After instructing the Yankees, viz., Billy Papke, Cyclone Thompson, Ray Bronson and Jimmy Clabby, as to my wishes, the next hour saw the wrongs of Reno fully avenged.

We sailed at daylight, while four battered natives howled their maledictions and 400 others chanted a war song that made us glad to leave.

From here we encountered four days of heavy seas before arriving at Brisbane. Landing at Pinkaba, nine miles from Brisbane, we proceeded there by train and spent a most pleasant night in this flourishing city to some 130,000 population. Here I obtained my first taste of Australian hospitality and regretfully sailed the following morning for Sydney, 560 miles distant.

Arriving there in good shape I found that my very good friend, Sir Thomas Dewar, one of England's merchant princes, had already instructed his Australian manager, George Wright, to be sure and see I was properly entertained during my sojourn in the Antipodes. Needless to say Mr. Dewar's instructions were fully carried out.

I arrived in Melbourne a few days after landing; this is a splendid city of nearly 600,000 wide awake and

most hospitable citizens, 580 miles from Sydney. It was here I made my initial bow to Australian audiences and with results that will long remain a most pleasant memory. I found both press and public prodigal in their appreciation of clean American comedy.

The city is splendidly laid out in wide and well paved streets, substantial public buildings and spacious parks and gardens. There is a gen-

lutely celestial. The rush and throb of its industrial and commercial life is a pocket edition of our own whirling Metropolis, and yet the mellow stream of good fellowship flows through every thoroughfare.

There is, however, one fly in the ointment of Sydney's hospitality which makes itself manifest during athletic contests of an international flavor by the rankest display of insulting partisanship it has ever been my misfor-



JULIET AND ROMEO

The Greatest Novelty of the 20th Century.
Two Chimpanzees presented by MR. A. DROWISKY, trainer of “CONSUL, THE GREAT.”
Address all communications to PAUL DURAND, 212 Putnam Building, New York.

eral air of prosperity about the entire population. It was my good fortune while here to witness the world famous Melbourne Cup Race at the beautiful Flemington Course. This event in point of classy entries, patronage and handsomely gowned women, compares favorably with either Newmarket, Sheepshead Bay or Chantilly. It is a splendid argument against the flat chested women and long haired men who have killed the sport in New York. The pleasure of my eight weeks' stay here was in large measure due to the tireless attentions of Hon. Joseph Dillon, a prominent merchant and one of Melbourne's shrewdest politicians, Sam Allan, a most genial and wealthy patron of the turf, and many others of whom space forbids mention.

I left this city with genuine regret and proceeded to Adelaide in South Australia, 480 miles distant, where for two weeks I enjoyed capacity business, as well as a repetition of my Melbourne success. This is a city of some 180,000. It is suffering from an epidemic of religious frenzy that would delight the soul of a Scotch Presbyterian. However, through the courtesy of Messrs. Marcus, Morrell, Byrnes and Frankenbergh, I passed a pleasant two weeks.

From here I returned to Sydney, opening to a capacity house and repeating my Melbourne success. The city of Sydney fronts upon a harbor, the beauty of which has exhausted the descriptive faculties of far abler writers than I. Suffice it to say that it is a place where land and sea seem to blend into a harmony that is abso-

tute to witness. I am aware, however, that the element responsible for this conduct is composed largely of assisted emigrants recruited from the poorer districts of the British Isles.

Aside from this stricture, I would feel guilty of ingratitude should I fail to pay tribute to George Wright, Bill Corbett (of the Referee), Jack Bateman, Arthur Usher, Jack Malone, Harry Marsden, Arthur Krone, Joe Wangenheim, George Langley, John Porter, Fred Bluett and Tom Dawson (two of Australia's cleverest and popular comedians). Florence Vie, Lorna Pounds and Fannie Powers (all favorites of Australian amusement lovers), Irving Sayles (a Senogambian of midnight hue) and last but not least, that kindly old dean of Australian theatricals who so lately passed away, Harry Rickards. From his mansion on the heights overlooking Sydney Harbor, Mr. Rickards watched the approach of life's gentle evening with a calm unruffled soul.

*All of these and many other dwellers in the land of the Southern Cross added to the pleasure of a visit that will long remain in my memory as a most pleasant milestone on my journey around the world.

With genuine regrets I sailed Jan. 18 from Sydney. After short calls at Melbourne and Albany on the coast of West Australia, I started on a weary journey across the Indian Ocean with Durban (South Africa) as my destination. For seventeen days there is nothing but the bleak monotony of (Continued on page 104.)



CHICK SALES

The protean portrayer of Hoosier types, in his various characters. Mr. Sales is now making a very successful tour of the ORPHEUM CIRCUIT. Management of EDW. S. KELLEY.

BURLESQUE THIS SEASON

There isn't any great change in burlesque this season from what it was last. The same scarcity of good women principals is particularly noticeable. Lively soubrettes are so few and far between, it would seem the specie had passed out of existence.

Vaudeville, however, must have claimed a great many young women who otherwise would have been available for burlesque. Vaudeville, both in its "big" and "small time" divisions, has even partially emptied the ranks of the meritorious females in burlesque. A majority of those remaining as "principal women" are those who believe burlesque cannot get along without them or their husbands, and having wedded their husbands, these women believe they are married to burlesque also.

The grandchildren may come and perhaps go as well, but the burlesque women somehow hang on forever. Many a show has passed through New York this season which looked as though it had been framed up by the husband to please his wife, also in it. And if it isn't his wife, then some other woman. In burlesque more than elsewhere the influence of woman in the operation of a production seems predominant. "Inside" stories of many shows tell the tale.

"She's running the show" is a common expression. And just as often it is a common show. This condition is not alone in burlesque, nor the musical comedy of the legitimate stage. It is everywhere in theatreland, but never so prevalent or loud as in burlesque. It becomes more apparent and harmful in burlesque through the women acting as trouble makers or directors or stage managers or in other words "just plain boss," being almost without exception the wife of the owner, manager or principal comedian, or a sweetheart, and in nine cases out of ten a poor performer. Often the combination of wife and poor performer occurs. Of course, when the woman runs the show, no one can be engaged to eclipse her in any one point. That means a wholly incompetent female cast.

Another fault of the current season has been the extravagant production which necessitated the reduction of the payroll. This brought into burlesque many crude players of the feminine persuasion, who were satisfied with little money to see their names on the program as assuming characters. It may explain the season's crop of chorus girls, on a whole the poorest in years, looks and work both being considered.

One show in mind had three women, who drew \$45, \$50 and \$55 respectively as weekly salary. Any "single woman" in vaudeville who can do anything at all (and a great many are not doing any more) can command not less than \$60 weekly.

Th burlesque manager waves his hands, swears a few words out, and exclaims: "Where are you going to get 'em?" Then he watches the chorus again for a principal next season. That pleases the chorus girls. A graduate will grow excited over a raise from \$16 or \$18 to \$25 or \$30.

Being a "principal" is worth something to her.

If a manager can cheat on his salary list, cutting it down from \$1,000 or \$1,100 to \$850 or \$900 or thereabouts, he can easily figure that during a season of forty weeks, he will have saved \$4,000 or \$6,000 in his payroll. Of course the box office is a guaranteed affair. All the managers understand that. In burlesque you really don't need a show, just a treasurer!

One burlesque show last year lost \$12,000, another \$5,000. Some of the shows this season will be fortunate to break even. Many of the burlesque productions are going to end a winner, some of considerable amount.

It isn't the most expensive show by any means that makes the most money over the route. But it's got to be a decent company that will draw enough to work out a profit. The manager who imagines this or that show is making money, without good women, and follows the example, falls down for a very simple reason: i. e., the money making show has something else that draws, generally a well known burlesque comedian.

The talk and controversy between "old fashioned burlesque" and "musical comedy" doesn't amount to much, nor does it mean anything. The show that gets the money is the show, no matter what kind of a make up it has. All shows can't be the same. When the passing monotony of similar productions commences to pall on the burlesque-goer, business falls off. It is the variety in burlesque that

keeps up the attractiveness of the entertainment as much as any other thing. A burlesque wheel requires a musical show this week and a burlesque show next week.

But above all else it needs women, regular girl performers, who have not

wives have been forgotten. The trouble though is the wives won't be forgotten, so their husbands and their husbands' shows will be gradually pushed out to make place for others, that is, if the chiefs of the circuits are wise.



ROGER IMHOF

(Hugh L. Conn and Corinne.)

IMHOF, CONN and CORINNE are substituting "SURGEON LOUDER, U. S. A." for their "DOINGS OF DOCTOR LOUDER." The new act bids fair to become as successful as the old one. It is built on lines permitting a novelty to be introduced. It was first presented with Louis Roble's "KNICKERBOCKERS" at the Gaiety Theatre, St. Louis, Saturday, Nov. 18, 1911.

passed the age limit. There are any number of "girls" in burlesque who should be superannuated. Their husbands can afford to do it, for the men may play in burlesque long after their

One of the Western Wheel shows this season has two women principals, one a girl, who seems a fair worker alongside the grandma she plays opposite to. At one time of the performance the grandma is a blithe young girl, in the piece. She looks her age even under grease paint, and her performance throughout the show is very sad, probably as much so to the people on the stage as the audience. But there she is, and all the comedians in the world couldn't make an enjoyable entertainment of that show while these two women remain the sole feminine principal portion of it.

There is an Eastern Wheel company which has for its principal female, one who spoils the picture and the performance every time she appears upon the stage. Yet she is there and likely to remain there.

And it is safe to say that of the sixty-five or seventy burlesque shows travelling over the two Wheels, women in at least thirty-five will believe the two above paragraphs refer to them upon reading this.

It depends which show is seen this season as to the opinion whether there has been an improvement in comedians. Many new comedians to burlesque are in burlesque now, but some brought nothing new with them. On the Western Wheel, comedians in two successive shows used the same bits of comedy, and these bits are older than burlesque itself, which dates back to about 1870.

There has been no appreciable improvement on the Eastern Wheel. That circuit's attractions shot ahead so fast last season the Wheel had to

(Continued on page 100.)

NEVER A TROUPE LIKE THAT

BY BILLIE CULLEN.

(WARD AND CULLEN.)

Were you ever with a show, where everything would go,
To make your life a sweet and happy dream?
Where YOU were treated finer than the big headliner;
I'll tell you, boys, it's honey, peaches, cream.

Where not a soul was jealous, but a trifle overzealous
To help and make YOUR act a great big riot
And while loud laughs you're getting each was there fretting
And praying that the stage crew would keep quiet.

Where you chose the opening position because the bill's condition
Needed someone who could open up the show;
They used you as a starter and YOU acted like a martyr
And said it's all O. K., I'll get my dough.

With another you're dressing and YOU and it's a blessing
That he didn't use the hooks all for himself
It took all he could rake up to supply you with your make-up
And he didn't use three-quarters of the shelf.

On the bill some old "Legit" would come in and sit
And say, "My boy, believe me, it's a fact,
YOU are one in a million not a 'Cursed' vaudevillian"—
And he wouldn't show YOU how to do your act.

Where YOU wouldn't make a yell when reaching the hotel
To find that all the others had first crack;
At every nice front room, YOU wouldn't rant and fume,
But say, "All right, I'll take one in the back."

Where the acts have been rehearsed when YOU were there first
And the leader "bawls" YOU out for being late.
You laugh at him and joke; offer him a smoke
And say YOU didn't mean to make him wait.

To the stage hands you're polite; on the closing night
YOU sit and wait until the show is through
Before you can pack your props and fold up all your drops
Because the rest had something else to do.

If your baggage weighed a ton, why the team that worked in "one"
That carried 'bout a hundred pounds or less
Offered YOU their transportation, when you reached the station,
That would save you nearly twenty bucks excess.

Where they wouldn't cut capers just because the papers
Said you're act was the clean-up of the show;
And after all had read it, they gave the critics credit,
And tell YOU they're the men who ought to know.

So while YOU are idly dreaming, or you lay awake ascheming,
Take this dope and paste it in your hat
That while o'er this earth you ramble, bet all that you can gamble
YOU—WILL—NEVER—MEET—A—TROUPE—LIKE—THAT.

NEXT SEASON—(OR LATER)

BY BILLY GOULD.

Bert Leslie—Will not save any more money.

Oscar Lorraine—Will learn to play a violin.

Andy Rice—Will go on the vaudeville stage—may be.

Corse Payton—Will support Maud Adams.

Marshal P. Wilder—Will write monologs.

Lee Harrison—Will beat roulette—once.

Leo Carrillo—Will draw.

Billy Rock—Will sell some scenery—cheap.

Charlie Ross—Will play juveniles.

Walter C. Kelly—Will not travel.

Ted D. Marks—Will get up early.

Irving Berlin—Will write a failure.

Billy Jerome—Will "come back."

Eddie Leonard—Will lose a bet.

Sam Chip—Will join the Irish American A. C.

Mable Hite—Will not see a baseball game.

Jack Levy—Will enter a Marathon race.

Frank Morrill—Will be satisfied.

Willie Weston—Will room with Mike Bernard.

Mike Bernard—Will sleep alone.

Geo. B. Reno—Will understudy Caruso.

Tom Nawn—Will do Joe Welch's act.

Carter De Haven—Will play tramp parts.

Cook and Lorenz—Will be Beau Brummells.

Jim Morton—Will play Hammerstein's.

Geo. Felix—Will join the Giants.

Harry Lauder—Will play for William Fox.

Loney Haskell—Will knock some one.

Stuart Barnes—Will meet the 133-lb. champion—socially.

Valeska Suratt—Will boycott dress makers.

Eva Tanguay—Will retire.

Annette Kellermann—Will bathe again.

Bessie Wynn—Will wynn in one.

Marie Dressler—Will carry her own theatre with her.

Polly Moran—Will be the mother of six.

Nellie V. Nichols—Will let people know where she is.

Minerva Cloverdale—Will get married.

Edna Ang—Will star.

Lulu McConnell—Will be serious.

"NOW"

BY J. C. NUGENT.

You may dream through Life's garden at morning,
Of the full flower of Life's noonday Sun,
And the full flower may answer your yearning,
But Youth's love of the perfume is gone!
For the dearest hope e'er remains vision,
Remote as God's uttermost blue,
Reality seats not ambition—
The sweetest dreams ne'e. come true!
You may bring back the place and the people,
But you can never bring back the time!
The same sky may outline the old steeple,
The same air may resound the old chime;
But the everlost years intervening,
And the sadness they bring in their train,
Have erased the old scenes' older meaning,
You can not bring the TIME back again.
So why this unrest omnipresent!
This vague and unsatisfied strife;
Not the future nor past, but the present
Is the juice and the apple of life!
Each moment in harmony living,
Like the lilt of a rythmical rhyme;
Each hour as it comes is worth having—
Not the THEN, but the NOW, is the time!



The Novelty
Producers

Representative

An Act of
Highest Merit

JO PAIGE SMITH

PATENTED
U.S.A., ENGLAND AND GERMANY.

ABOUT ENGLAND

By HARRY HOUDINI.

If the artist isn't asking advice someone is giving it to him. Hardly a week elapses but what I am queried by other artists on the bill as to how their act would go in England. If I have seen the act and it seems to be fitted for English audiences I don't hesitate in saying it will go fine over there.

On the other hand, if I suggest certain alterations or the tabooing of lines or bits that I am sure haven't a ghost of a chance in England, through being wholly unsuited and untimely, I get a sour face and some nasty remarks on the side for my pains.

Arrogance on the part of many American performers going to England for the first time and a state of independence brought about by the artists having the price of a return fare, works a hardship on the American who is a plodder, lets things run natural, and wins out on his merits. This arrogance is all wrong. Especially does it creep to the surface among those who land in England looking for bookings.

For some reason the majority of American acts imagine English managers haven't any business sense. On the other hand I have found them to be the brainiest workers imaginable.

ochle with B. F. Keith, hobnobbing with this vaudeville circuit head, etc. Only the English professional will stand for the gaff. He listens because he has never been on this side of the water. To those who are wise, it is "small town stuff."

Many Americans juggle the word "pound" because they don't know its real value, but it sounds big and it's English, don't you know. One act says it is "willing to cut its salary, taking 250 pounds weekly; that is a fifty pound cut already, etc."

Candidly I will say I can work in Great Britain for \$250 a week less than in America, save just as much money and have less tiresome jumps and no excess baggage. I purchase ten tickets and obtain a baggage car free of charge.

Fares are small. The biggest jump you can possibly have is from Brighton, England, to Aberdeen, Scotland. The regular fare is two pounds, four shillings and three pence. By belonging to the Music Hall Railroad Association the fare is reduced, so that one of the highest fares you can get is about \$8.50. In ten years' booking on and off in England I was only forced to make that jump once. It is a rarity for any act to do it.



MUSICAL FREDERICKS

United time.

Direction, MAX HART.

The artist on a recognized tour across the pond can sleep more soundly with contracts that haven't the two weeks' cancellation clause.

English contracts are as good as gold. You can pawn them for 80 per cent. face value.

It's a funny story the American team on a "spec" hands out in England. He simply slings the same old tale that has been worn out in the telling long before the raconteur struck English shores. It's about autographing with Martin Beck, playing pin-

The hardest thing Americans in England have to contend with are the other Americans, who, after going to England, return home a "frost." Perhaps nine out of the ten never had an opening, and if they did open, no attention was paid to their work. They roast "Merry England" until the British Lion roars with pain. We Americans over there have to bear the brunt of their ill-mannered remarks and insults to a country which is in a reality about the best show country in the

(Continued on page 116.)

INTERNATIONAL VAUDEVILLE

BY H. B. MARINELLI.

International vaudeville has become a power to be reckoned with. It has acquired a hold on the civilized world that will never be shaken off and one looking over the amusement map of the world will find that no matter where he may wander or roam, there will be found a form of variety similar to that offered in his native land.



H. B. MARINELLI

The international vaudeville agent, with branches in Paris, London, Berlin, Manchester and New York.

To my way of thinking the manager has the hardest standpoint. It is a moral certainty he must please the public in order to succeed. And in the menu of delectation there must be variety, joyfulness, novelties and sensations.

The future lies in:

The clever manager who studies his audience and finds out exactly what they want.

The Clever Artist who knows and finds just what is needed by both public and managers.

The Clever Agent (Impresario or whatever you might call him) who finds the yet undiscovered or neglected talent and knows how to safeguard both the interest of the artists and managers.

Managers, artists and agents are needed more than ever in the future if everybody has at heart that our business should progress without a hitch or stop by bearing in mind that like in poker playing "3 of a kind" have—are—and will always be better than a "four flush."

As to the condition in the various countries I offer the following resume:

England is undoubtedly "the headliner." Managers in that country and more especially in London, on account of opposition, went the limit both in building theatres and giving enormous entertainments. Strange to say neither public, artists, managers nor share-holders are complaining in the well managed houses. But will it last? This is the eternal question going about ever since vaudeville got established and before millions were spent in building.

Germany progresses continually. Some houses have been properly built lately, others are still unsuitable for proper Vaudeville entertainment. The programs are, as a general rule, of a very conservatory nature and all on the same order, but have and are still gaining in value.

Austria is going ahead fast, especially Vienna and Budapest where they add to the ordinary Vaudeville bill one act-plays, ballets, musical comedies, etc.

Russia—Vaudeville on account of the customs of the country is only considered by certain classes.

Spain, Italy and the French Provinces, likewise.

France—Paris is going ahead. The entertainments vary considerably in style and composition. Some houses simply have singing and dancing with occasionally a one-act musical comedy, etc. Others play straight Vaudeville and others Vaudeville combined with ballets and big revues.

Belgium and Holland are doing well.

Australia is in continual progress. South Africa, idem.

South America, same style as Russia.

U. S. A., we know.

As to the interchange and inter-booking of acts between America and Europe, the outlook for the placing of American turns in Europe is brighter than ever.

It is impossible to hazard anything definite on European acts in America. The continual change of the American policy and its booking system does not permit anyone to speak with positiveness.

BURT GREEN, IRENE FRANKLIN AND FAMILY.

VARIETY's cover page this issue shows the above at their home in Mount Vernon, N. Y.

Recently a VARIETY representative called upon Mr. Green and Miss Franklin at Hammerstein's to get them to talk about themselves. Mr. Green had just been appointed a deputy sheriff and was unable to talk. Miss Franklin did the patter for the family.

Some interesting facts were related, among the most startling being Burt Green's real name. He had the following tacked upon him when very young but has kept it under cover: James Burton Eugene Van Tassell.

The little girl is Marguerite Franklin Green, or probably Marguerite Franklin Van Tassell. It isn't known how she will feel about it when finding out her real name. Marguerite has a contract to play one of Percy G. Williams' houses when she is twenty-one. The contract was made the day she was born. At present the little one has a tendency towards melodrama, since seeing "The Bandit."

Burt Green and Irene Franklin first appeared upon the stage together about four years ago, when they played a week at Ashland, Pa., for \$80. What they have done since then needs no repeating.

MOUNTFORD'S RISE AND FALL

The rise and fall of Harry Mountford, and all that happened in between, constitutes a peculiar epoch in the annals of American vaudeville. In England, however, there was a somewhat similar period, again with Mr. Mountford as the centre.

dictator, left New York for Paris, to attend the International Conference of Artists' Societies. Late in the following month, he returned to New York, to find himself stripped of all power, shorn of even the lightest responsibilities, and placed in a position that

Mountford. This feeling probably found its culmination during Mountford's absence. To hold his leadership required his presence. Mountford always had to be on the ground, to offset the antagonism rising against him. More than once his persuasive powers of argument calmed down an impending storm within the order. Members who rallied against him and his methods outside the lodge rooms, and went into the club house prepared to repeat the statements to the International Secretary (as Mountford termed himself) learned Mountford could controvert anything said. He found no difficulty in convincing his "constituency."

While away for several weeks, Rats had the opportunity to coldly consider

ford's disappearance from the White Rats that may never see print.

The net balance was a large organization against a bad standing, and this standing caused by their leader-agitator, who had theoretical ideas only, holding them strongly enough to inaugurate or bring about the inception, then abandoning them to the society itself to do as best it could.

Members were dissatisfied, the profession at large, including managers and agents with whom White Rats have to do-business, were displeased.

History with Mr. Mountford had repeated itself. He reached the same ending in America he had in England.

Though it seems incredible, Mountford's staunchest supporters appear to have found out more reasons why he



JEAN IRWIN

THE CAPTIVATING GIRL.

Equipped with a well trained voice of exceptional quality, JEAN IRWIN is a mistress of the art of "putting 'em over." This is due to her lively personality and genial style. In baseball parlance she has a sure fire delivery. Direction of NORMAN JEFFERIES.

As the recognized, if not the authorized, leader of the White Rats Actors' Union of America, the fall of Harry Mountford came more quickly even than his ascension to the captaincy of the largest body of vaudeville artists in the world.

In July, last, Mr. Mountford, directing and ordering the White Rats and its affairs, with the autocracy of a

forced his resignation within one month after.

Just why this complete reversal of attitude by the White Rats occurred as it did has never been made public. The facts seem to be though, that for some time previously, there had been making itself manifest among the principal members and advisers of the Rats an unsettled feeling regarding



HARRY TSUDA

The popular Japanese equilibrist who has been playing for over two years without a break. Harry is booked solid in this country until next September, when he will leave for Europe to fulfill a year's booking in England and on the Continent.



"THOSE PICKANINNIES."
ETHEL WHITESIDE
"FOLLIES OF COONTOWN."

what Mountford had done. What he had done was evident upon the face. A great number of new members had been added, the surplus of the White Rats had piled up into a formidable amount, the organization stood where it had never stood before in point of numbers and finances, and several other items that would have been very material in estimating Mountford's importance were more than offset by the conditions created by the agitator.

These things went into the credit side of his accounting. On the charge page stood a long list of indictments against Mountford. These were all headed by the not-to-be-denied entry, "Mountford doesn't make good." Following that line came proof upon proof that although Mr. Mountford promised many things, started as many others, told what he would and could do, he never finished. And there were other items connected with Mount-

should not be their leader in one week after he resigned, than had ever suggested itself to them in the three or four years he was in control of the order.

The fault was not altogether with the White Rats, however. They had permitted a man to gain influence in the lodge, who spent all his time thinking how to increase his hold. Though in this country but comparatively a short while, Harry Mountford within a few months after landing here, gained a foothold with the American vaudeville artist, such as no one else has ever had. He worked upon this, and improved his opportunities until he thought himself intrenched so strongly nothing could dislodge him.

Mountford proceeded in his reign much as a Minister of Affairs in a foreign court. It was all intrigue, but

(Continued on page 122.)

WHY "MAN FROM THE WEST"

BY JAS. H. OULLEN.

When I landed in Chicago after playing in and around the mining camps of Leadville, Col., they called me "The Boy From The West." While playing New York some years ago Ted Marks billed me as "The Party From The West." When I hit the Orpheum Circuit, Charles E. Bray, dubbed me "The Man From The West," and the sobriquet has stuck closer than a brother.

For thirteen consecutive years I have traveled over the Orpheum time and the thirteenth, despite all theatrical su-

afterpiece, from "Sawdust Bill" to "Razor Jim." In the latter piece I worked at the Olympic with I. W. McAndrews, the "Watermelon Man," who was a big minstrel star in his day. (McAndrews is now dead.) Castle was known then as he is today, his answer being "Yes" or "No," without any stalling.

Abe Jacobs, now stage manager of the Majestic, Chicago, was then "props" at the Olympic and worked in the acts. Abe Jacobs' Grease Paints



MOLLIE WILLIAMS

"THE MOST TALKED OF WOMAN IN BURLESQUE"—Sime.

Miss Williams is at present with Manchester's "CRACKER JACKS," duplicating former successes and increasing her host of admirers. Her sketch, "LE DANSE L'ENTICEMENT," is the principal feature of the show. She sways and moves her audience with a sweet, pleasing voice and magnetic personality and is a girl of gifted talents, intelligence and temperament, a keen sense of refined humor and a power of mimicry that is all her own.

Miss Williams' range is breezy light comedy to semi tragic. Burlesque managers have fairly besieged her with offers. Why not?

perstition, was the most pleasant of all. During my years on the Orpheum Circuit I have only lost two trunks, one in the Baldwin Hotel fire, San Francisco, and the other in a wreck on the Santa Fe. In the wreck, the whole train was destroyed by fire, though few people were hurt and not a single life lost in the disaster. In the Baldwin fire fifty were killed.

There was some great stock favorites in the early days of show life at Leadville. Foy and Thompson (the Eddie Foy of today), Bobby Gaylor, and Johnny Brace had a big following in the mining camps and western towns.

In Chicago more than twenty-five years ago George Castle took me under his wing where I became very popular, in fact, my fame was such that I am still well known in the Windy City. And speaking of George Castle, will say that I considered him a great showman.

Castle knew every variety act and

were then a popular stage commodity.

There were many noted artists playing Chicago those days. I have seen the late J. W. Kelly close the entire show at the Lyceum and the Olympic, after he had already been a "riot" for forty minutes. He always sent them out talking about him week after week. He also did the same thing at the Park theatre, where he was manager and star for years. Then there was Harry G. Richmond, Frank Lewis, Maggie Cline (who wore stage dresses that hung just below her knees) Mary Ann Kehoe, and Hawkins and Collins, one of the best singing and talking acts that ever struck vaudeville, who furnished dozens with material.

In those days a performer had to be clever and win out on his merits, as there were few places in which to play. It is different now. Every city whether big or little has one or more theatres and the bills give any kind of an act an opportunity to work.

(Continued on page 104.)

NEW PRESS AGENCY

Theatrical press agency in the United States has, in the main, shown a marked advancement in calibre over that which prevailed a decade ago.

This is due to the disinclination on the part of the daily papers to permit their columns to be used to exploit the various attractions in a manner reflecting ingenuousness of the respective editors in charge. The day has passed when a chorus girl receives serious attention at the hands of the reporters over jewels. The present day press agent must evolve something more ingenious before his publicity promotion will pass muster.

A few of the "big" press stories accorded a large amount of space in the dailies in the past decade are worth recalling. The Anna Held milk bath fake probably heads the list.

Next in importance was Toxen Worm's laying of tanbark in front of the Republic theatre, so the noise of passing vehicles would not disturb Mrs. Patrick Campbell's performances at that playhouse.

Stories of this calibre a few years ago were given large space, but today would be scoffed at by city editors.

During the Roosevelt-Parker presidential campaign Channing Pollock organized the Women's Alton B. Parker Democratic Club, headed by the names of a number of chorus girls of a musical attraction he was booming. The Democratic presidential nominee "fell for" the fake and gave the plan his endorsement.

C. P. Greniker, who was the advance representative of "The Blue Mouse," had moving pictures taken of his attraction to prove to local ministers the respectability of the show, gaining thereby a large amount of newspaper publicity.

One of the most ingenious of the modern "offenders" in this field of endeavor has been John Pollock. He was ahead of William Collier when the comedian played on the Coast during Jim Jeffries' training for his

last fight with Jack Johnson. He arranged to have Collier box three rounds with Jeffries at the latter's training quarters at Rowardene, California, and brought along with him twenty-four reporters to see the thing come off. While promoting publicity for "Paid in Full" at the Astor theatre, New York, which was arranging for a London presentment, Mr. Pollock hired a tug, loaded it with bill-posters and just as the Mauretania was about to leave this port began the pasting of an eight sheet of his attraction on the bow of the huge ocean liner. The job was three-quarters completed before discovered, when a hose was turned on his men, completely drenching them. It is not generally known that "Truthful John" was also responsible for the "Diving Venus" who jumped into the fountain at Madison Square Park and was held by the police pending an inquiry into her sanity. This fake petered out through the "squeal" made by the woman's husband, when hubby found his better half was in duranco velle.

The most recent instance of press agent "faking" was the announcement from Charles Frohman's press department shortly after the opening of "Passers By" in New York that a second company would be organized at once to present the piece at the Garrick theatre, to compete for patronage with the organization playing at the Criterion. John D. Williams, Mr. Frohman's general press representative, is held responsible for that one.

As a result of the yarn several of the heads of the dramatic departments of the big New York dailies were "called" by their respective managing editors, and for a while the press agents lay low. Every once in a while, however, one managed to break into the columns in a unique way. Old fashioned methods are a thing of the past. Jolo.



CARLIN AND PENN

In their comedy diversion, "GETTING A DIVORCE," By Aaron Hoffman.

Direction JO PAIGE SMITH.

HEAVY IMPERSONATORS PASSING FRANK TINNEY'S ACT FOR SALE

BY THE GREAT RICHARDS.

BY FRANK TINNEY.

When I began my two-a-day career I opened at the Music Hall, Boston, then playing about fifteen acts. I was scheduled to go on "No. 5." Long before the overture I went in, then adjourned to the Green Room and stood before the huge mirror to see that my costumes were adjusted precisely and to be certain that my blonde curls, chiffon trimmings and ribbons had the proper touch of girlishness. Just then the manager, Mr. Bry-

weeks inside of three months' time. I was some proud kid that day. About three years ago I was booked at Syracuse for the week of April 1. They had a big bill of 39 people. As the Grand did not have an over-abundance of dressing rooms there was some difficulty in allotting them. I was told that I would have to share my room with the male members of the Basque Quartet. I immediately got busy and picked out the corner

Though the general belief is that I threw my present act together in a night and attained my present standing in the front ranks of black-face comedians at single bound, I will say right at the beginning I have been doing a lockstep with stage work for twenty-one years. Of course this does not mean that I have been doing the piano, dancing and bagpipe stuff all these years, but I have been before the public as an entertainer ever since I was four years old.

I did not become a burnt cork artist overnight. I have ample proof that I knew what it was to be blacked up when I wore kid dresses. I prize among my photos a picture of myself taken when I was hidden behind burnt cork, prior to going on in an entertainment in Philadelphia.

Another wrong impression is that I am a native of the tall grass of the west. Far be it, for Yours Truly was born in Philadelphia, where I invariably hike to whenever my stage work is over. This western idea is due to the fact that season after season was spent out there. I must admit that I liked the west because the people were good to me. My big city and small town journeyings put me in condition to gain a New York reputation.

When I was four years old I took dancing lessons from Mike Fenton in Philadelphia and my debut was made at a church entertainment given by Rev. James Nash, a brother of Phil Nash (United Booking Offices) at the Epiphany Church, Philadelphia.

Thanks to Father Nash, who used his influence with his brother, Phil, I was booked for a week at Keith's in Philly; not the new Chestnut street house but the old Bijou. I remember that I was told that it was in me to succeed on the stage. I didn't take time to map out any other course but figured that I liked the business too well to keep away from it. My mother thought differently. No matter if I had been able at that minute to get a million a week, she ruled that my three R's were far more important. I stayed in Phila-

delphia but managed to keep close to the footlights by doing an act with my brother, Joe.

This brother, by the way, showed real talent, more, no doubt, than I, but he had his mind set on becoming a priest, and in order for him to study, we had to split.

Joe and I played clubs for six and eight dollars nightly and managed to average from twenty-five to thirty dollars a week. In the summer time we played the parks. Our salary was forty per. To leave home we had to carry mother with us. This team connection was worked O. K. until the split in July, 1905.

One day an ad in a theatrical paper gave me a thrill. The Great Barlow Minstrels wanted twenty musicians for their road trip. If I remember rightly, the ad. was one of those "Wanted—150 tenors, 200 basses, 25 musicians" things. I thought I was some potatoes on the cornet and went after the brass instrument job. My salary was ten dollars a week. After three weeks, with my ambition running full steam, I was made band-master, with nothing added to the ten.

In January, 1906, fever broke out in the South. Dan Holt, our principal comedian, was sent ahead to "wild cat" the show as the fever changed our route completely. That left J. A. Coburn, who managed the minstrels, without a comedian to fill his place.

Then Coburn, after hearing me confidently say that I could do a "single act," suggested that I make a trial. Coburn had great faith in me, though I was only a kid. I have him to thank more than anybody else for my present act.

I was on speaking terms with a piano. That put me in line for a piano-act. As I had been used to the cross-fire stuff with my brother, I was stumped for the time being on the single man thing. With regular jokes it took two to put them over right. With some old boys that had long ago worn out their whiskers I hit upon the
(Continued on page 122.)



AL. PRINCE AND MISS DEERIE
COMBINING CLASS AND CLEVERNESS.
In the offering of always up-to-the-second songs and talk.
A bright, clean and fast bit of entertainment.
Time arranged by NORMAN JEFFERIES.

ant, formerly at Keith's, although he had seen me rehearse, asked me who I was working with. I told him I worked alone. He seemed perplexed, and so did I. He appealed to the stage manager and they looked over the program. They had failed to recognize me in my make-up.

Prior to that time all the impersonators were of large build, such as Richard Harlow, Harry LeClair, etc., Stuart being the smallest in physique, excepting myself at that time weighing but 105 pounds and fifteen years of age, the smallest in stature of them all.

Even to-day the impersonators, such as Lind, Eltinge and Bothwell Browne are of bigger build than I, my weight at present time being only 135 pounds. Finally Mr. Bryant came to me and said he was not in the habit of playing single female acts, and asked if my name was on the bill. I replied that it was and pointed to "No. 5." Then he excused himself.

I did very nicely at the opening performance and Mr. Bryant changed me from number 5 to 13 for the night show and booked me for two more

of "No. 2" room that had the most nalls. When the quartet arrived and saw all the dainty dresses hanging up they made a hasty retreat to the stage manager, complaining there was a lady dressing in the room. They said that while they had not been long in this country, they were wise to April Fool's day. This incident reached the ears of the press agent of the house and the next day I received an entire column in one of the dailies headed: "Actors fooled too."

All my press notices are genuine. You never hear of me fighting stage hands because of insults. They never do. You don't hear of me giving up the wearing of dresses. I know how to wear them and am going to stick. The reason is that my style of work is toe dancing and it is more graceful in dainty female attire, with dangling curls, streaming ribbons and willow plumes a yard long, than in male garb. My style of work is different from any of the impersonators, as the others rely to a considerable extent on their make-up, while I count almost altogether on my dancing, employing the feminine make-up only to add to the picture.



WENTWORTH, VESTA AND TEDDY
A successful vaudeville act, booked by EDW. S. KELLER.

THE "SINGLE ACT"

Where do they come from, the single acts?

The small vaudeville theatres, those that play acts and pictures get them mostly. Not so long ago "singles" had a market price.

One agent would say to another, "What are you paying singles now?" with an answer remarking "Oh, \$20," or more or less as the case might have been.

Even nowadays the "small time" bookers will speak of another circuit, adding "He pays singles \$40 and will go as high as \$60," to give the listener the correct idea of how the circuits stand.

On the "big" vaudeville time program, the single acts are called monologists or singing monologists or "comedienne," with some adjective attached to make it harder.

But on the "small time," singles are singles. The men don't matter much because they are at least a little different from one another. The "small time" single man has more opportunity than his sister single. You see, a man when he's a single, talks as well as sings, but the girl sings mostly, and changes her clothes in between.

So the man single has two ways of getting over; singing and talking. When one sings a song in modern small time vaudeville, it is usually some song sung before. With the girls on the smaller time therefore, it develops upon the individual style, looks, appearance and execution with the songs. The dresses count for a lot, even more than the voice. When a real good voice does strike the small time once in a while (by mistake), no one knows it. It's odds on also the girl who owns the voice will not believe she has one after listening to the remarks passed. The sole subject among female singles is songs and clothes. How many has she got and where did she get them, referring to dresses.

The price for girls on the small time should be higher than men, although no doubt many small time male singles have spent quite some money cultivating a memory system.

The single man when he is not working a split week or even half of a split can find time to call around at the big vaudeville house where he may be located for the lay-off period. It's a poor single who can't pick up a new joke for the "small time" during a resting spell. He may even find time to read the papers or magazines. Then his day's work is over, and he can return to the small time stand for the following split with almost a new act, excepting the songs. But at that the small time single man, though he does get his material in dark ways, is not to be blamed for all he does. Only the other week in New York one of the best jokes and presumably new, told by a Broadway "monologist" and one or two others, including the principal comedian of a burlesque company, appeared in the Saturday Evening Post two days before. Yet the Saturday Evening Post as well as many other publications has used stories and jokes first told in vaudeville. So it's fair to each, anyway, and to those who know not of the origin.

The young woman, all alone on the big stage, with a few or more people in front, must sing. And she must change her clothes.

The style of a "small time" "single woman" is stereotyped. There must be at least three songs and three changes. You sit back and watch them, you who have seen the "small time" blossom from seven reels into a "show." You wonder if this girl is getting \$10 per song per week or is she among the \$13.50 class, which would make her "a \$40 single."

The first thought though is where she came from. First you look at her hands. She is having trouble keeping them down by her side. She's new; some try-out, probably. Then where did she get those dresses, for the three look like \$135, cash, if not rented from a Third avenue costumer.

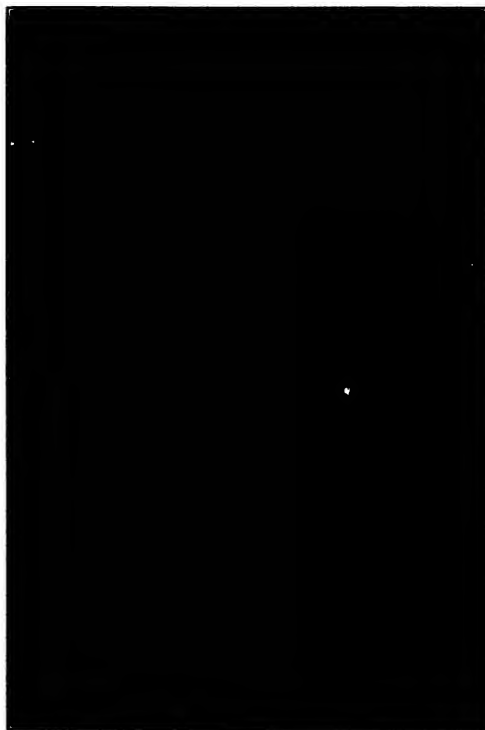
There was a report the early part of the season that the "single women" on the "small time" intended establishing a great clearing house for clothes. Each Sunday the singles were to repair there, turn in the wardrobe for the week ending, and secure a new consignment for next week. By

a system of checking, no girl would have the same dress twice in four months. An entire change of wardrobe weekly was not contemplated, as perhaps one or two different dresses would do. While this would be of no value to a beginner, the scheme as planned was to redound to her benefit after she had been over the circuit's once.

It did look at one time as though the season of '11-'12 would be the best the costumers ever had. Even the renters of evening dress suits

After all, however, the "small time" makes its own conditions. Circuits which asks its acts to play four times or more often daily have no choice. They must take what they can get and be glad to get them.

"Singles" on the small time either advance or slide back. Where they go to on the backward progression no one knows. Perhaps back to the family circle, but more often to the chorus of some musical show. The chorus, in fact, has sent many "singles" into the vaudeville business.



ALFREDO

The talented young Italian violinist, who has achieved a notable success in the highest grade vaudeville theatres of the country. Booked by the UNITED BOOKING OFFICES.

seemed to be flourishing. Many people however claim that the clothes worn by the "singles" belong to them.

It's the easiest way in the world to dispose of the past of a singer by sarcastically remarking, "Back to the laundry for hers." It is not so. Neither the laundries, nor the bakeries, nor the restaurants have clogged up the small time with its useless women. It is those little family parties, socials, entertainments and amateur performances. These all lead to the "try-outs."

Many of you may be responsible. Perhaps you once said when some girl sang, "Hasn't she a nice voice?" or a family cut-up, you remarked, "Isn't she the comic?"

Of course, when repeated back to the girl that all the folks said she was funnier last night than Mabel Hite, or sang that "coon" song as Stella Mayhew never could, what is to be expected? Why, naturally, the small time gets 'em.

The small time gets them because the small time needs them. When there is not a single around, a picture reel can be put on to break the wait necessary for a full stage set, but there can not be too many pictures in one show.

For the "small time", a girl to be fairly successful does not need "clothes" so much as she imagines. All required is nerve, a nerve that makes the owner of it believe she is good. Having that, and carrying it to the footlights with her, she can pass her own estimation of herself to the audience. Then with a song or two of the popular kind that has been tested by others, the single can get over.

The man also must have nerve. He gets it usually in two days. Nerve to steal the material he uses, and nerve enough to use it after stealing. But he makes good as well by that same nerve.

Nerve is what held up the small time—real nerve that induced some men to believe people would pay cheap prices to see a cheap show. They followed it up, and to their surprise their nerve won out; the people came until the bills could be improved, but had it not been for the nerve of all these amateurs, who walked on to the stages of these theatres, the small time could not have given a show. And there are other reasons, which have been or will be told in connection with the rise of the "Small Time".

Time.



COX FAMILY QUINTETTE,

In Their Original Playlet, "THE ITALIAN MUSIC MASTER."

Personnel—MISS VIOLET, wonderful girl baritone; MISS JOBBIE, dashing soprano; MISS MILDRED, soubrette and Spanish dancer; MASTER JAMES, phenomenal boy bass; PROFESSOR COX, comedian and pianist, in twenty-two minutes of high-class comedy—wonderful harmony singing and imitations.

A repertoire of over sixty quartet selections and four different acts.

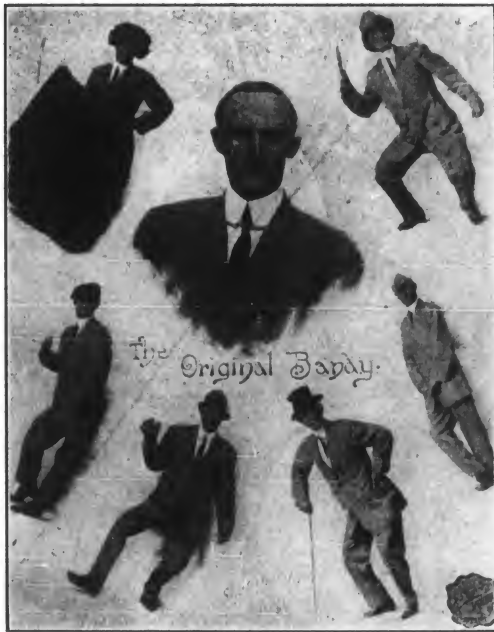
Direction of NORMAN JEFFERIES.

A NOVELTY'S ORIGIN

BY PEARL CURZON.
(THE CURZON SISTERS.)

To give an account of the entrance into the show business of the Curzon Sisters, or the origination of their Flying Butterfly Novelty, I shall have to go back a few years. We are Southerners, having been born not so terribly many years ago in the Cotton State of Mississippi. My father was a merchant, and it was in his store that I met my husband, Joe Cousins, as he was then known, my dad having introduced us. I can truthfully surmise

iness, at that time, I did not know or realize the importance of a new idea. No more was said about the incident at this time. During the same year he disclosed to me orally his new invention, saying he intended making models of the act he had in mind to see if it would prove practical. It was not until 1905 he was ready to show me a really practical working model of his novelty. This model consisted of a tiny horizontal bar, a few



ORIGINAL BANDY

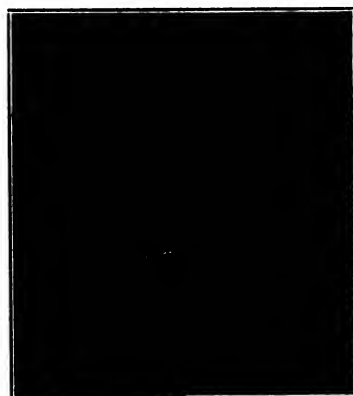
Meeting with unusual success on the S.-C. Time.
Direction JENIE JACOBS.

that had papa known Mr. Cousins' line of business, the introduction would never have taken place. In due time we became engaged. Mr. Cousins, (or Curzon) business was then known. My parents objected to my marrying a showman. We had planned to elope. My mother found a letter which gave her this information. She insisted I come to my senses, and continue to be an obedient daughter. This I refused to do, saying if my parents did not give their consent to my marriage I would marry without it. Rather than have a daughter run away to be married, they gave their consent. In January, 1902, the wedding took place, and we received parental blessings.

In 1903 we were visiting my family in the south; our little son, Joseph, Jr., had a small but rather heavy chair which he thought a great deal of. One day, merely to amuse the child, I carefully placed the chair between my teeth and began to swing it back and forth, to his great delight. Mr. Curzon was in the room at the time. When he saw what I was doing, he caught my hands, saying, "Oh, Pearl! this coincides with my idea for a novel act, new idea altogether," and began doing a war dance about me, he was so enthused.

Having never been in the show bus-

iness, at that time, I did not know or realize the importance of a new idea. No more was said about the incident at this time. During the same year he disclosed to me orally his new invention, saying he intended making models of the act he had in mind to see if it would prove practical. It was not until 1905 he was ready to show me a really practical working model of his novelty. This model consisted of a tiny horizontal bar, a few



EDWARDS, RYAN and TIERNEY
Those pleasing entertainers playing the
UNITED TIME.
Merry Xmas and Happy New Year.
Direction EDW. S. KELLER.

and raised at will and revolve. While revolving the little model, the spools would swing out into a flying position.

I consented to begin practicing as soon as we could get a suitable partner to work with me, who I thought should be one of my own sisters. We have been giving our act only since the spring of 1906. In the spring of

strictly to the gripping of the mouthpiece it will gradually slip from the teeth and precipitate one to the stage from a height of thirty to sixty-five feet. This is why our performance is truly hazardous. The mental strain is very great. We had two months of practice upon the apparatus to grow accustomed to its various moods, for a rigging may not work the same



JOHN C. RICE and SALLY COHEN

MR. RICE AND MISS COHEN have a new act in preparation by MARY NORMAN, called "JUST LIKE RICE," which will be produced in the spring before they make a tour to Australia. That will be taken in June.

Mr. Rice and Miss Cohen will take with them three or four three-act comedies, which they will present there.

After the Australian visit, they intend taking a trip around the world, accompanied by their daughter, GLADYS. The family will return the latter part of 1912.

MR. AND MRS. RICE wish all their friends a Merry Christmas and a prosperous New Year.

1906, Mr. Curzon completed a full-sized operative apparatus which we practiced upon for about two months. My mother consented to let me have my sister Allen. She was enthusiastic about the wonderful performance which I had written about to her; also about the mouthpiece—a small leather piece fitting the mouth so that one may be suspended, as it were, by their teeth. If you do not attend

every day, and if one uses property men, probably they will not work quite in unison with you and your apparatus. A good property man is worth his weight in silver sometimes.

Mr. Curzon called upon Mr. Max Anderson, then manager of the New York Hippodrome. I accompanied him. He told him that he had a novelty to offer him. Mr. Anderson smiled most

(Continued on page 96.)

CRUEL NEW YORK

No one to laugh with; no one to cheer,
Just a big city, with no one near,
No one to fondle you; no one to kiss
All alone and lonely, no one to miss.

Laughed once yesterday. Excuse me, I said;
Thought I was popular—woke up in bed.
Walked down Broadway; touched by a bum,
Seemed happy enough, nose tipped by rum.

Went into a theatre; saw a good play
Left it all alone, felt like a Jay;
Sore I'm not a killer; they hook on,
Wonder who'd care if I got the con?

Chased skirt a mile; missed by a hair,
Wouldn't even talk; she didn't care.
What's the use of livin'—ain't got a chance,
Got to stay at home, soaked my pants.

I know the reason—it's coin I haven't had;
With a little money, they'd call me dad;
Must stall and listen; don't dare butt in,
Am so far gone guess I'll take to gin.

If I'd die tomorrow, there's nobody to sob,
People knowing probably say, "Poor Slob."
Going to get a hustle; be in the push,
It's matter of figures; then get the cush.

Tough to be lonesome—tougher to be alone
Just a big city; every one's a stone.
Hope things will better, maybe make a friend,
If they don't, the finish—and then the end.

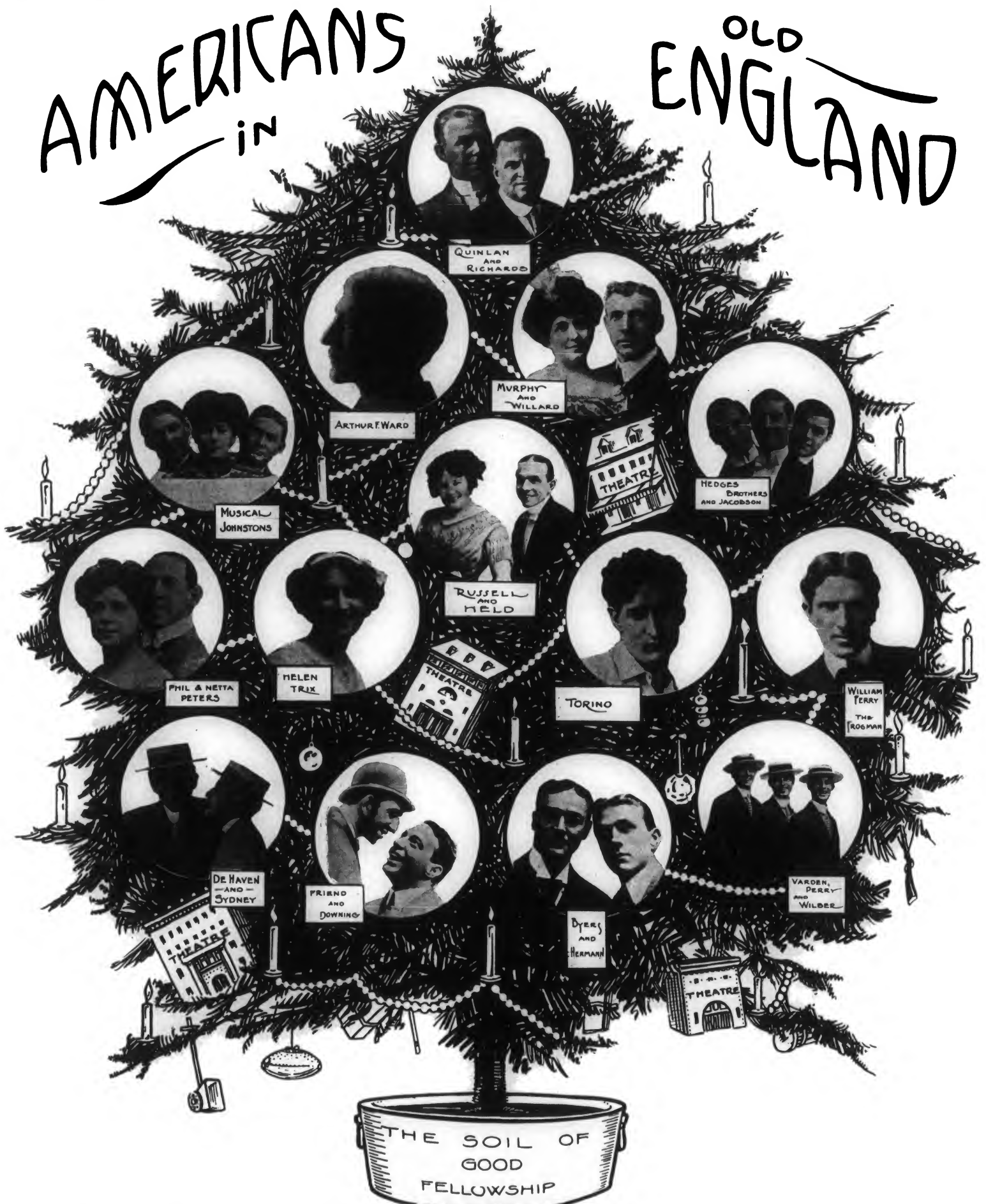
I'll not be disheartened; beat this town yet,
Too bad canned the ponies; might win a bet
Could land a job at Macy's, that's work all day,
It's the quick stuff lands—and also better pay.

Thinking out a plan, real funny little thought
Find girl unmarried, willing to be bought,
Sell myself cheaply, not worth much at that,
Might do as husband; at least could stand pat.

No one to jaw at; no one to blow,
Just a big city, cold without snow,
No one to scrap with; no one to yell,
All alone and lonely, ain't New York hell?

Signe.

AMERICANS ⁱⁿ OLD ENGLAND



A MERRY CHRISTMAS TREE

GROWING LYCEUM FIELD

BY HARRY E. BONNELL.

To the average layman, or even the "simon pure" professional who has never invaded the lyceum, concert or chautauqua field of endeavor, this department of public entertainment has within the last decade, reached proportions that are actually amazing.

This fact is rapidly being realized by the stars of the dramatic and vaudeville stage, who are constantly deserting the legitimate ranks in large numbers to accept booking in a field that is not only generously fertile, but also prolific of contracts of a greater length of time and decidedly more substantial in character and quality.

One of the disadvantages that the vaudevillian and the "legit" actor have to constantly contend with in the active pursuit of the elusive dollar is the

rare where developments such as these are experienced. In nearly every case the artist is given what is known as a blanket contract for a consecutive number of weeks and as the lyceum and concert season run almost concurrently with the chautauqua season, and vice versa, entertainers who enjoy a national popularity and whose services as such are in demand, are able to work almost continually and at salary figures that are sufficiently large to be the envy of the "legit" or vaudeville performer.

Another point too important to be overlooked is that invariably the lyceum course entertainments are promoted by local societies and individuals, with the result that seats are practically disposed of long before the

being spent annually in the United States for this source of entertainment.

The bulk of all this business is booked through the lyceum bureaus, some of which have been in existence for more than forty years, although never before recognized so widely as they are at present. Each succeeding year the lyceum is affording a wider field for talent all over the country and in a wide and diversified range of entertainment activities.

Among the many noted men who appeared on America's first lecture courses were Henry Ward Beecher, John B. Gough, Wendell Phillips, Ralph Waldo Emerson, and Frederick Douglass. In the early days of the lyceum, there were at least six or seven lectures to every musical or a winter's program.

But of recent years, music has predominated in the average lyceum course. There has been a steady in-



THREE MELVIN BROS.

America's most sensational gymnasts, presenting a gymnastic classic that has no peer. Just completing a season's booking over W. V. M. A. and Interstate Time. Direction A. E. MEYERS.

uncertainty of consecutive and steady "time" or booking for a period sufficiently great to give him a satisfactorily healthy average of work on the season. It frequently happens that when fortunate enough to be working steadily, the salaries in drama and vaudeville are not commensurate with the amount of labor expended and the anxiety caused by the uncertainty of "bookings," to say nothing of the efforts that are necessary in calling on agents and managers and going through the tedious and tiresome waits in the outer offices. And when given a contract for a season's engagement in drama, there is always an element of additional uncertainty as to whether the play will be a success financially and remain out for the season or whether the dreaded "two weeks' closing notice" will be posted and the show disband. To a very great extent these unpleasant features are conspicuously absent in lyceum and chautauqua work and the instances are

curtain rises on the show. This assures the gross receipts being in excess of the cost of the talent and rental of the theatre or public hall.

Returning to the growth of the lyceum movement, it has been little short of marvelous in the last few years. An authoritative statement that the business has been trebled in a decade, is an interesting explanation of the increase.

Getting down to statistics, Mr. W. Frank McClure, editor of the Lyceum News and publicity expert for the Redpath Bureau, is authority for the statement that in the United States today there are more than a thousand people engaged, either all or a goodly portion of their time, upon the lyceum platform, and that there are ten thousand lyceum courses in America, with an additional total of more than five hundred chautauquas.

Mr. McClure presents more interesting and important figures by quoting from three to four million dollars



HARRY HILLS and IDA EMERSON

Featured season 1911-12 with Charles Robinson's "CRUSOE GIRLS." Presenting a classic in "one," elaborately dressed and original to a word. Something entirely different and away from the usual act in "one." Merry Christmas and Happy New Year to all. Address per route or care VARIETY, Chicago.

History records that the lyceum bureau movement had its inception in Boston in 1877. James Redpath, a journalist, and the founder of the bureau now bearing his name, is credited with having been the original creator. Some three or four years later, the late Major Pond began his work, chiefly in a course of lectures, and from that "little acorn" the "big oak grew."

creased demand for magicians, impersonators, cartoonists, humorists and elocutionists.

Rural evolution as represented in the trolley car, rural mail delivery, telephone and the centralized school have all had an influence on the extension of the lyceum course into the country districts. Many of the smaller
(Continued on Page 164.)



THE FOL-DE-ROL GIRLS

A clever quartet of pretty girls who are now touring the SULLIVAN-CONSIDINE houses. Their success can be attributed to their individual efforts in putting together a singing offering that is different from any of the many girl acts now in vaudeville. While excellent singers of harmony the girls have also injected enough comedy into the act to make it a welcome addition to any bill. The act is under the direction of NORMAN JEFFERIES and H. BART MURPHY.

PART OF

AL REEVES BEAUTY SHOW

AL REEVES

CATHERINE CRAWFORD

BLANCHE MARTIN

BEATRICE MORTON

ZELLA RUSSELL

MARIE BRANDON

GEO. W. SCOTT

ANDY LEWIS

VERA GEORGE

BILLY INMAN

LUCELLE MANION

BLANCHE CURTIS

THE REASON FOR BREAKING RECORDS EVERY WEEK

SETTLING A QUESTION

BY CHARLOTTE PARRY.

Would I rather take one part in a play or many roles, as I do now in "Into the Light"?

This question is asked of me many times and my answer comes quickly, decisively and unhesitatingly: "One part in a big play!"

The last time it was asked, I did some thinking afterwards. Why would I rather play one part than many? What is the difference after all between playing a different character in a different play every night, as most of the great actors have done, or many characters in one play the same night; or again, in portraying the varied moods in one character?

In a good play there is a main theme or idea the characters work out. If there are many people playing the parts some must listen while one speaks. In my case where it is the one person playing the many parts, I listen subconsciously to the character speaking, for I can never tell just what a character will develop. Sometimes I surprise myself by slowing or quickening the tempo, so that the next character must take it up in an entirely different key than ever before, at the same time never losing sight of the climax to be reached and the main idea to be conveyed.

When I hear myself spoken of as a "Protean Artist," I feel as if I were an educated seal or a trained dog, but I forget all that as soon as I start to play; for this fascinating trick of jumping from one character into another instantaneously, cannot be done mechanically.

It's as if my real self stood apart and watched. There is no sense of

hurry or haste in the transitions; deep down in me I am quite calm. I drop one character after another with the clothes and assume the next with no sense of physical change.

Where, then, is the difference between playing our part in a play or many parts in a play? It seems to me merely mental and temperamental adjustment. Technically, there is no difference—it is all acting.

But Oh! the joy to the artist, to

be able to devote himself completely to the rounding out and perfecting of a single character, surrendering to each mood as it comes, with time to adjust himself and build until at last he has created a perfect whole.

So, if you ask me now whether I would prefer playing one part or many in a play, I will answer as I have always done, even while I can't see that there's any real difference:

I would rather play one!



HARRY THRILLER

The lad offering an artistic sensational novelty. Performing sensational feats of equilibrium.

Working steady. There is a reason. Open on the SULLIVAN & CONSIDINE TIME, Feb. 15.

Direction of NORMAN JEFFERIES



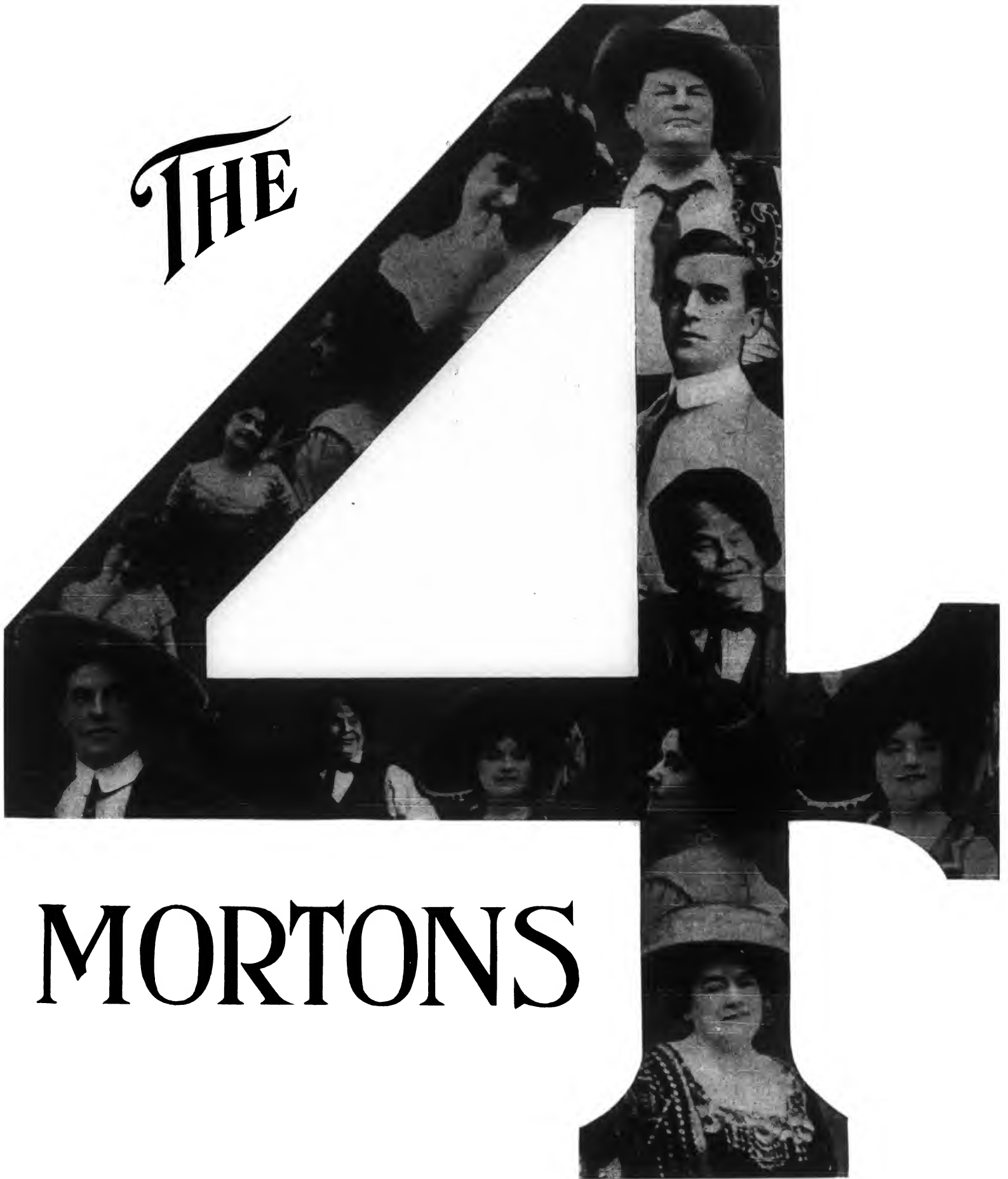
THE FAMOUS REXOS

These clever artists have established an enviable reputation on both sides of the Atlantic, through their novel and original performance, one of the best and most versatile in its line.

A number of the feats performed by Edward Rexo have never been duplicated by any other performer on skates. The entire act is presented in a very artistic manner, embellished with handsome and appropriate costumes.

They are playing the UNITED TIME and engaged for the PERCY G. WILLIAMS CIRCUIT during December and January.

THE



MORTONS

Resolved!!

For the New Year

That

I'll drop in the office often.—Reed Albee.

I'll try to find a new stomach.—Al Aarons.

I may annex Russia next season.—Ben H. Atwell.

We will never play Pittsfield again.—Arlington Four.

I'll stick around the offices more.—Martin Beck.

We'll fool the manager with hokum and gravy.—Bowers, Walters and Crooker.

I shall use every known means to retain my title of handsomest living juggler.—Jean Bedini.

We will do no more kicking about billing position or dressing rooms. Pay us; that's all.—Barnes and Crawford.

I shall be able to fight the wolf with hammer and tongs next season

We will never book Hammerstein's again.—Chadwick Trio.

I would rather write a good act than be president.—Archie Colby.

I'll write a play managers cannot understand; then they will produce it.—Frederic Chapin.

We will keep the Ten Commandments while playing the Orpheum Circuit.—Donovan and McDonald.

Be right! Do right! All right!—Leon Errol.

I'll forget about the old days.—Frank Evans.



CAESAR RIVOLI

THAT MAN OF LIGHTNING CHANGES.

"A joyous toast," cried Rivoli,
"A Christmas full of merry cheer,
And may you all find many joys
To greet you with the coming year."

We'll stop wearing black bows.—Betts & Fowler.

I'll make them give me a loving cup.—Freeman Bernstein.

I'll drop the middle initial out of my name.—Mike Bull Bentham.

I shall shake hands with everyone who wishes me joy.—Charles Bigelow.

We will work steady with the manager's help.—Charley Brown and May Newman.

with a pencil and typewriter thrown in.—Harry J. Bryan.

I'll keep on getting thin.—Pat Casey.

I shall return to New York.—Frances Clare.

I'll keep on drawing, box office and paper.—Leo Carrillo.

I shall not keep far away from the water's side in summer.—John Couta.

We'll make everybody look on us as true friends is our desire.—Holden and Le Claire.

We'll "fly" from coast to coast, "shame" ourselves if we should boast.—Curzon Sisters.

I will either own a church or a theatre on Broadway or know the reason why.—William Counihan.

We'll make as many friends in the coming year as we have in the past.—Gladys Clark and Henry Bergman.

I'll find out why I am so strong.—Eddie Darling.

I'll not forget the Shuberts' coin.—Gaby Deslys.

I'll not stand, but go ahead, try to land.—A. O. Duncan.

We will try and keep on surprising 'em.—Dale and Boyle.

To have just one partner all this season.—Isabelle D'Armond.

I'll be under the management of Cohan & Harris forever.—Will Deming.

I shall see England's old shores if I have to sail in an airship.—Bruce Duffie.

Not to do any more twinkling as a star until the sky is clear.—Jeff DeAngelis.

Do the best we can for ourselves, friends and the passersby.—Jas. F. Dolan and Ida Lenharr.

I'll take care of those fellers.—A. L. Erlanger.

I'll keep the Winter Garden going.—Melville Ellis.

I'll make Sammy the best straight yet.—Kate Elinore.

I shall pray for the right play to startle Broadway.—Robert Edeson.

We'll carry a dog on the road, no matter how cute.—Harry Fentelle and Viola Vallorie.



FRANCIS MAURER PECKHAM

The above illustration is a likeness of FRANCIS MAURER PECKHAM and her son, FREDERICK SPENCER PECKHAM (Teddy), born Nov. 8, 1911.

Mrs. Peckham, known in the profession as FRANCIS MAURER, will shortly return to vaudeville for a brief season in the eastern Orpheum houses, presenting a new and original novelty in "one" depicting several characters.

Miss Maurer is favorably remembered as a principal with the F. E. SPOONER CO., and other equally well known companies. The owner of a six thousand dollar wardrobe, Miss Maurer is in a class by herself for character work. Her coming success is practically assured.



ROBBIE GORDONE

Exponent of Art Beautiful in Statue Posings. Now playing the ORPHEUM CIRCUIT, offering a series of artistic statue posings. Many of the subjects are original, while others are reproductions of celebrated European and American masterpieces.

Miss Gordone is conceded to be the leading artiste in single reproductions of classic statuary.

Direction of NORMAN JEFFERIES.

I'll make Big Tim president.—William Fox.

I'll never marry; at least to an actor.—Trixie Friganza.

I'll listen more to what Emma says.—Mme. Frances.

Elenor Glynn shall write my first starring vehicle.—Harry Fox.

I'll stay here one year more, then go to Europe.—Fanny Fondelier.

I'll let the boy alone.—William Harris.

I'll pick stars by a new process.—Henry B. Harris.

I shall keep within touch of mother.—Doris Hardy.

I'll be just, even to the unjust.—Raymond Hitchcock.

I'll keep the old man in England.—Willie Hammerstein.

I'll try to like Union Hill.—Jean Kernan.

Whatever Abe said goes for me.—Marc Klaw.

I'll quit making friends and save something.—Ralph Kettering.

To be contented even though not a star.—J. Henry Kolker.

I shall not wander too far from the knickerbocker Building.—Marjorie Keene.

I'll fix it so they never get me again.—Geo. W. Lederer.

It's not the miles we travel, but the pace that kills.—Ruby Leonl.

I'll drink no firewater or permit Dad Cotton to either.—Lolo, the Mystic.

I'll keep on crying.—Jack Levy.

I'll have a regular circuit.—Marcus Loew.

I'll hold up my reputation as a hog-raiser.—Wm L. Lykens.

I'll try and save enough during 1912 to retire in 1913.—Alice Lloyd.

My Fourth Commandment is to love, honor and obey the agents.—George Lavender.

I'll not play over twelve Sunday shows on the Eastern Wheel out west.—Andy Lewis.

I hope in the new year to give my assistance towards making the Vaudeville Comedy Club the greatest theatrical club in New York.—Bert Leslie.

I shall look twice before I leap again into a "small time" sketch.—Caroline Lawrence.

To divide my time between America and England and my money between Scotland.—Harry Lauder.

I'll not get excited.—Leo Masse.

I'll observe the golden rule.—James J. Morton.

I'll go where Joe Keaton goes.—Harry Mock.

I'll look for another Lauder.—William Morris.

I'll keep on keeping under cover.—B. A. Myers.

I'll help Sam over the hard spots.—J. Herbert Mack.

I will not bet against the Athletics again.—Billie Montgomery.

I'll keep on smiling be it ever so painful.—Frank McIntyre.

I'll play a legitimate role in London.—Tom McNaughton.

I'll try to make good and then forget it.—Bruce McRae.

I shall have more respect for current events.—Fred McCloy.

I'll not do any more embroidering during shows.—Lucille Manion.

I shall not remain with the "Follies" after 1920.—Vera Maxwell.

I shall never again start anything with a bosom friend at a Vaudeville Comedy Club doings.—N. C. Manwarring.

(Continued on Page 160.)



BUD and NELLIE HEIM

Master Be the Heim Children And Still Growing.

One of the few acts which does not know the meaning of the words "open time." Bud is naturally funny with a gift for seeing comedy in everything and gets everything he goes after in the comedy line. He also possesses a voice of quality and power. Nellie is a trifle older than Bud and is a pretty girl, with plenty of magnetism and a sweet, powerful singing voice. The two make a great singing combination and they have been enjoying continuous success while wending their way to the front rank of entertainers. Direction of NORMAN JEFFERIES.

I'll sew up show business and carry it around with me.—Harry Frazee.

I'll endeavor to have kindly thoughts for imitators, critics and local managers.—Eva Fay.

We'll attend to business, endeavor to please the public and every one concerned.—Fox and Ward.

I'll not go to Seattle in stock.—Vera George.

I'll have no other partners.—William Gould.

One good jump deserves another.—Henry Guthrie.

The United Booking Offices take me off its blacklist.—Griff.

I shall think twice before I troupe ahead of another burlesque bunch.—Dave Gordon.

I shall keep track of the miles covered by the road attractions I am with hereafter.—Sam Gersten.

I'll get a new act.—Alice Hanson.

I'll keep 'em sitting up.—Gus Hill.

I shall try to find as little fault as possible.—Rose La Harte.

I'll stand for anything Al does or says.—Martin Herman.

We'll not worry about "copy" acts.—Howard and Howard.

To have all of my Easter eggs shipped in from the west.—Frank Hopkins.

I shall excommunicate the first man who makes another daffydil out of my name.—Hayes Hunter.

We'll keep the golden rule: Trust in God and Albee, Weber & Evans—Butler Haviland and Alice Thornton.

I'll not predict any hits.—Joe Jacobs.

I'll stop playing poker and follow the horses instead.—Jenie Jacobs.

I shall have one new joke copyrighted, handcuffed, branded, staked and declared all my own.—Percy O'Malley Jennings.

I'll go on the wagon—maybe.—Joe Keaton.



RUSSELL and GREY

NOVELTY SINGERS AND CHARACTER COMEDIANS. Now in the middle west and meeting with unusual success. Merry Christmas and Happy New Year to all.

BERLIN, THE HIT MAKER

The wonderful facility with which Irving Berlin has written songs immediately becoming immensely popular keeps the attention of the music trades world concentrated upon that young man. He is young, very young, but twenty-two years of age.

Mr. Berlin is largely responsible for the present "rag" craze. Also, he it was who mostly brought the "Yiddish" and Italian or "Wop" song to the aid of the singer. The singers of popular songs who may thank Irving Berlin for applause are countless. Other composers have written big hits along the same lines, before and since the advent of this little musical marvel, but Berlin's songs, especially his "rags," seem to possess in themselves a certain quality that gets them over the footlights. According to ability or talent of the singer do the songs gain approval in a greater or lesser degree.

All of the Berlin "rags" appear to strike a responsive chord in the masses through the swing. Very few of his numbers that do not leave the strain with the listener. Were it not for this, Berlin could not repeat his successes so frequently. A Berlin song supplants a Berlin song in popularity. Other

songs by others come in and are liked, but the present season Irving Berlin has had nearly to himself. It has often been remarked Berlin could write "hits" faster than singers could sing them.

He paralyzed the popular music retail business for over four months with "Alexander's Ragtime Band." All the publishers complained because "Alexander" was the only seller. They held back numbers, waiting for the "Alexander" sales to drop off. The song started quietly in July. The publishing firm for Berlin (Ted Snyder & Co.) did no advertising nor "plugging" for some time, but by Nov. 15 over 1,000,000 copies of "Alexander" had been sold. It was one of the greatest "natural hits" in the history of popular music.

In September, a song called "Mysterious Rag" commenced to be heard in the burlesque houses, placed there by the producers merely through the fact that "Alexander" was used in such a large number of shows on the road they did not care to repeat it in their troupe. "Mysterious Rag" met with so much favor, soon nearly all the

(Continued on Page 157.)



VIOLINSKY.

Is the possessor of a musical novelty entirely different from anything in vaudeville. Violinsky, aided and abetted by an upright piano, a violin and an amount of "temperament," simply walks out on the stage and begins to play. He gives us a touch of classical "stuff" just to let us know that he can do it if he wants to and then he jumps into rag time. And, oh such rag time! It oozes from his fingers, it falls all over itself, climbing out of those strings, and when it finally spreads itself around the auditorium it begins to have a visible effect upon Violinsky's hearers. Thoroughly inoculated with the rag time germ in this manner the young man seats himself at the piano and proceeds to show how it is done with the ivories and then, just for a little recreation, he does the novel stunt of playing a piano and a violin at the same time and a few other simple little things—simple for Violinsky.

After a successful trip abroad, now playing dates in the middle west. Address, care VARIETY, Chicago.

DAY DREAMS

BY DARL MacBOYLE.

When reason's rays first rent the dark
And the crude mind of man awoke
As we do now, so did he hark
When phantom calls to glory spoke.
These wondrous children of the mind
Belong not unto you and I,
But, could we read their thoughts
We'd find
Them in each mortal 'neath the sky.

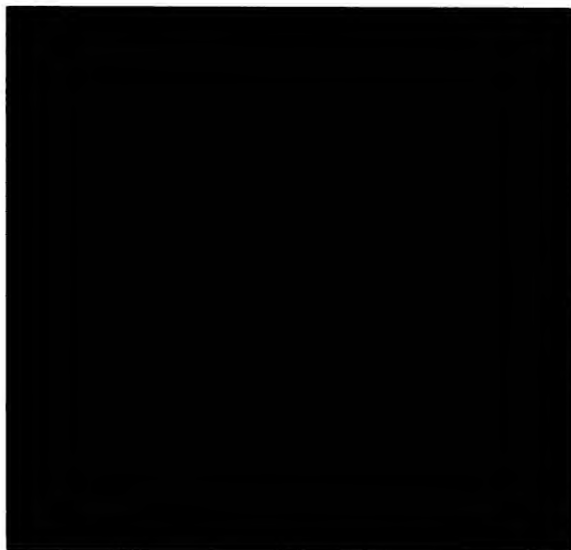
The savage on his lonely isle
Posterity's respect desires.
Though we at his crude efforts smile,
Within him burns ambition's fires.
The convict, in his grated cell,
Scents perfume in the moldy air,
And to the barren walls will tell
In verse inspired of scenes most fair.

And mark ye this! Though time hath changed
The mode of man and shaped his ways,
The hairy crook-boned apes who ranged
The world around, in former days
Blinked their eyes in solemn thought
And solved life's sums as best they knew.
Then, when their battles had been fought,
They died, but their dreams live—
in you.

The fabled path of time is paved
With human minds that dared to think.
The "Immortals" are the ones who braved
The sneering mob. Then let us drink
To those "day dreams," both yours
and mine,
And, ere we drain the glass, a toast
To dreams that cause our hearts to pine;
That never reach the winning post.

Here's to the battles left unfought!
Here's to the canvases unhung!
Here's to the plans that come to naught!
Here's to the sonnets never sung!
All things worth while that man hath wrought
Are of your line! What more desire?
All conceived and born of thought,
All sons of a most noble sire.

Then "point your arrow at a star!"
Heed not the puerile scoffer's sneer.
Though you may fail, 'tis better far
To say, "I'll try!" than whine "I fear!"
Builders of "castles in the air,"
Dream on, and may your dreams come true.
Humanity can never square
The debt it owes to men like you!



WALKER AND ILL'S BILLING

This couple have been playing throughout the east and meeting with remarkable success. The act holds the record in playing SEVEN ENGAGEMENTS at the LINCOLN SQUARE THEATRE, NEW YORK, within a period of eighteen months.

They have in preparation a screamingly funny farce comedy "THE SEAT OF TROUBLE," which they will shortly produce. If as good as their present vehicle ("JUST A GIRL"), it will be assured of continued success.

THE GREAT RICHARDS.

On the inside front cover of this Anniversary number is a photo in colors of The Great Richards, probably the most remarkable of feminine impersonators.

The Great Richards is unique in that he does not impersonate the female as an attraction. His speciality is toe dancing, quite odd enough in itself when performed by a man—as Richards does it. The woman's clothes and character completely deceive an audience.

Richards holds attention by his work, and the deception as to sex is thorough, greatly enhancing the legitimate applause tendered on the toe work, when the disclosure arrives.

As a girl and an impersonator, The Great Richards might be termed perfect, aided as he is by splendid costumes. The young man is rapidly advancing as an artist in his line and an attraction on the stage.

In vaudeville, the bookings of Richards are directed by Jo Paige Smith.

THE JEROME H. REMICK FIRM.

The Jerome H. Remick & Co., music publishing house, bears the same relation and importance to the music trades; also the theatrical profession—or the singing portion of it—as a bright new star in the show firmament does to the stage.

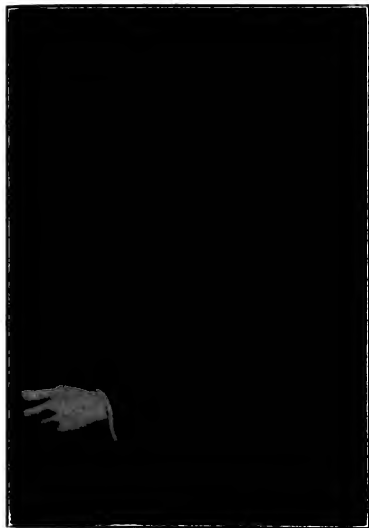
The march of Remick & Co. has been progressive—and always onward. The concern inaugurated new movements in sheet music of the popular brand; it brought new ideas into publishing and salesmanship. Attracting much attention to itself by reason of this, the executive personnel of Jerome H. Remick & Co. is

democratic in all his dealings, trusting and confiding in every one with the full and generous impulses of his blunt yet good hearted nature.

Mr. Remick started the old Whitney-Warner Co. in Detroit, several years ago, and, for nearly a decade, continued to build up his chosen business until to-day he is reckoned a millionaire, or nearly one—for he has always been too modest to boast of his wealth, although his silence on this point is universally regarded as an admission of the fact.

Jerome H. Remick's salient yet peculiar attributes are his candor, his sincerity and his impulsiveness. He thinks like a flash, deliberates or falters rarely, and acts like an electric dart. Each deed of consequence enacted by him is chiefly the result of inspiration, and, on the spur of the moment, many of these have borne fruit with remarkable results.

Fred E. Belcher, the vice-president and business manager of Remick & Co., and who has been closely associated with Mr. Remick ever since he started the publication of



BRADY and MAHONEY

"A RACE RIOT."

In their brand new edition of "THE BREW FIREMAN AND THE FOREMAN." Now pulling the machine over the SULLIVAN-CONSIDINE CIRCUIT.

Loud cheers from the spectators. NORMAN JEFFERIES, Fire Commissioner.

interesting, alike to the trade, the thousands of singers who have the name indelibly linked with their efforts, and the public.

Jerome H. Remick, the pioneer of the establishment, is a full-fledged Yankee—a brusque, hale and happy-go-lucky man who fears nobody and who seeks no favors from his fellow-men except their kindly regard. He is the typical American aristocrat, yet



TERRESE MILLER

"THE COMEDY GIRL."

A graduate from the legitimate who is making a big name for herself with a singing and talking act in vaudeville. Finishing an eastern tour and will soon begin a tour of the WESTERN VAUDEVILLE TIME.

A voice of excellent quality and ability to get full value out of her songs have made her a big hit everywhere. Direction of I. KAUFMAN, Philadelphia.

popular sheet music, is one of the rivets that bind the success of the firm. He is a man of an entirely different calibre to that of Mr. Remick. Mr. Belcher is a quiet, unostentatious man, of the practical sort. He never acts on inspiration. Methodical, careful, conservative in every thought and detail for the business end of the firm; he rarely enthuses, never exaggerates, and always deliberates. When frequently called upon to decide an important question evolved from the inspiration of the "Chief"—as Jerome is called. Mr. Belcher has often dispelled the delusion, has dissected each result and prospect, and has entirely changed the complexion of the project in hand, causing an absolute reversion of intents and purposes, thus emphasizing the old adage that "it's ever best to chew the hay twice."

Thus, the firm of Jerome H.

HOW LILLY RUSSELL GOT HER START

By Darl MacBoyle

If you dames 'ud stop your talkin' an' do a listenin' act,
You might let your empty attics to a roomer, "Mr. Fact!"
I aint a "Wisenheimer" but I know a thing or two.
An' I was in this business when "The Old Homestead" was new.
That stuff won't get you nothin'! "I'll do this an' won't do that!"
Put that nickel's worth of logic 'neath your forty dollar hat.
We are just the "Merry Chorus!"
Think of who's been here before us!
Don't blush because you haven't got a part!
Take your little spear and giggle.
When they want it, do the "wiggie."
That's how Lilly Russell got her start!

Just because the rooms are crowded don't holler for a cop
Or beef to the "Assistant." He didn't build the shop.
And any time you get here first, don't think you own the place.
Remember that the rest of us need just a little space.
Though you put your name on every glass and stuff on every hook,
"Truly yours" will get her share or hunt a job as cook.
Though the crowded rooms may bore us,
We are just the "Merry Chorus."
And while we are, a foolish thing to start
Is that "I am coming! Hike it!"
Take your little space and like it;
That's how Lilly Russell got her start!

When I started in the business I was just the same as you.
I wondered how my little head held all the things I knew.
So can the "stage upliftin'" stuff; it don't get over! No!
'Twas proved a fizzle long before your mother had a beau.
And don't believe the "Johnnies" when they say that you're true-blue
Or feel sorry for the people that have never heard of you.
Though the "Gossings" may adore us
We are just the "Merry Chorus."
We'd be easy to replace, should we depart.
If you pine for glory linger;
Fame may at you point her finger,
That's how Lilly Russell got her start!



(Mr. DooIn).



(Mr. McCool.)

CHARLEY DOOIN and JAMES MCCOOL

In the present day when the vaudeville field is overrun with baseball stars it is refreshing to know that aside from his ability as a ball player, "CHARLEY" DOOIN, the popular manager of the Philadelphia National League Club, now playing the UNITED TIME with his partner, JAMES MCCOOL, is making good on his merit as a singer.

This is the second season for their act "AFTER THE GAME," and it was due entirely to the success of their efforts last season that caused the booking representatives to arrange a consecutive route for the present season.

Mr. DooIn is possessed of a rare tenor voice, while Mr. McCool is regarded as one of the best singers of Irish songs in vaudeville.

The act is under the direction of NORMAN JEFFERIES and H. BART McHUGH.

Remick & Co. maintains a unique position in the community, combining genius and inspiration on the one hand with deliberation and conserva-

tism on the other—a quartet of elements that go to make up the true characteristics of American prosperity.



EVELYN WARE

At present appearing on the Moss Circuit, England.

FUTURE OF "SMALL TIME"

BY GEORGE M. YOUNG.

Philadelphia, Dec. 15.

The small-time or "pop" vaudeville craze appears to have reached its limit. The tremendous growth of the 5-25 scale of vaudeville has fairly flooded the country with houses which offer the "pop" entertainment of various grades along with moving pictures. The length of the run has been wonderful. Never in the history of theatricals have so many theatres

is bound to be a revolution. When that time comes it will be a fight for life, a survival of the fittest, and many of the houses which have enjoyed the fruits of the great boom will be either forced out of the field entirely or must be content to drop into one of the lower classes. All cannot live. The country is fairly congested at present. From the far west, north and south, the reports



GUS FAY

For eight years with Fred Irwin's burlesque companies as principal comedian. Now holding a like position with Jacob & Jermon's "BIG GAITY COMPANY," playing the theatres of the Columbia Amusement Co.

Mr. Fay in addition to playing the principal comedy roles has always been concerned in producing the pieces and staging the shows he has been with.

As a portrayer of German character roles, Mr. Fay ranks among the leaders in the profession, gaining this distinction by his ability to put comedy over by legitimate methods, and as a producer along original lines.

of the better grade been devoted to vaudeville. Unless the signs of today fall, the end of the run is not far off.

This does not mean that the bottom will drop out of business, but there

warrant the belief that the conditions there are no different than which now prevail in the east.

Philadelphia has already begun to show signs of revolting against an excess of "pop" vaudeville. So widespread has been the growth in this city in the past two or three years that there is not a section of the town without its one, two or three houses devoted to vaudeville and moving pictures at "pop" prices. Many houses have been added to the list during the past year and others are promised for the coming year. Several are under way. With these in the field, the struggle for patronage will grow more keen. Then the smaller houses will feel the sting to such an extent that they will be forced to improve the class of their bills in order to hold their patrons. The houses which have a large enough seating capacity to permit of their entering into such competition will be able to remain a link of the great vaudeville chain.

There is always the feeling that the moving picture field can be fallen to as a last resort. The moving picture business is still flourishing. Many houses are making money on pictures alone.

In order to combat conditions it has been necessary for centrally located houses to engage feature acts, increase their bills to six, seven, eight and finally nine acts. This of course means a greater expense for bills and the mid-weekly change or shift was adopted in order to get the second draw. There is no argument against the bills offered in the majority of the small-time houses in the center of the city. They offer good bills for the money, but when the houses in outlying districts offer the same class of bills, and—because of their larger seating capacity—stronger bills and more popularly recognized acts, for the same prices, the houses in town must suffer.

With all the theatres playing vaudeville in this city there are only two playing two shows daily and both are under the B. F. Keith regime. One is the first class house on Chestnut street, and the other the Bijou on Eighth street, the latter at "pop" prices. But the Bijou has felt the result of the competition from the houses in the outskirts.

The William Penn is considered the most successful small-time vaudeville house in this city, its immense seating capacity making it a big winner and business has grown steadily. That it will finally reach the two-a-day class is believed certain.

One thing that has helped keep the "small-time" theatres in this city flourishing is that the great number of houses, playing full and split weeks offer so much consecutive time to the artists that an act may play in this city for several months without repeating and without growing stale. This has brought acts here from all over the country.

Like theatres, vaudeville agencies flourish here. When the "pop" vaudeville craze started the vaudeville agent was almost unknown here, though there were several agents who made a comfortable living booking



GOLDIE BAIR

Dainty Comedienne.
Late of the WINTER GARDEN, New York.
Now touring
SULLIVAN-CONSIDINE CIRCUIT.

clubs and entertainments. Now the agency business has grown to such an extent that theatres throughout the country are booked from this city and many acts are booked for the entire year, playing the principal vaudeville circuits of the country. With the exception of Norman Jefferies, all the regular agents of this city have three or more local houses in addition to lists of out-of-town houses and affiliations which enables them to offer as high as from twenty to thirty-five weeks.

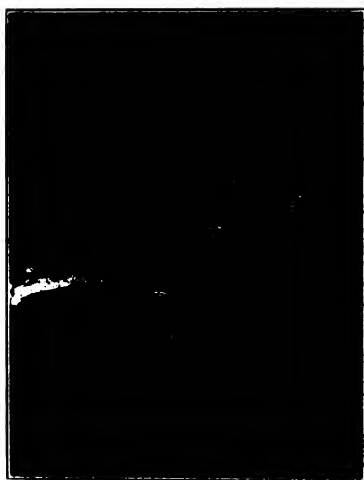
(Continued on page 174.)



ELLIS and McKENNA

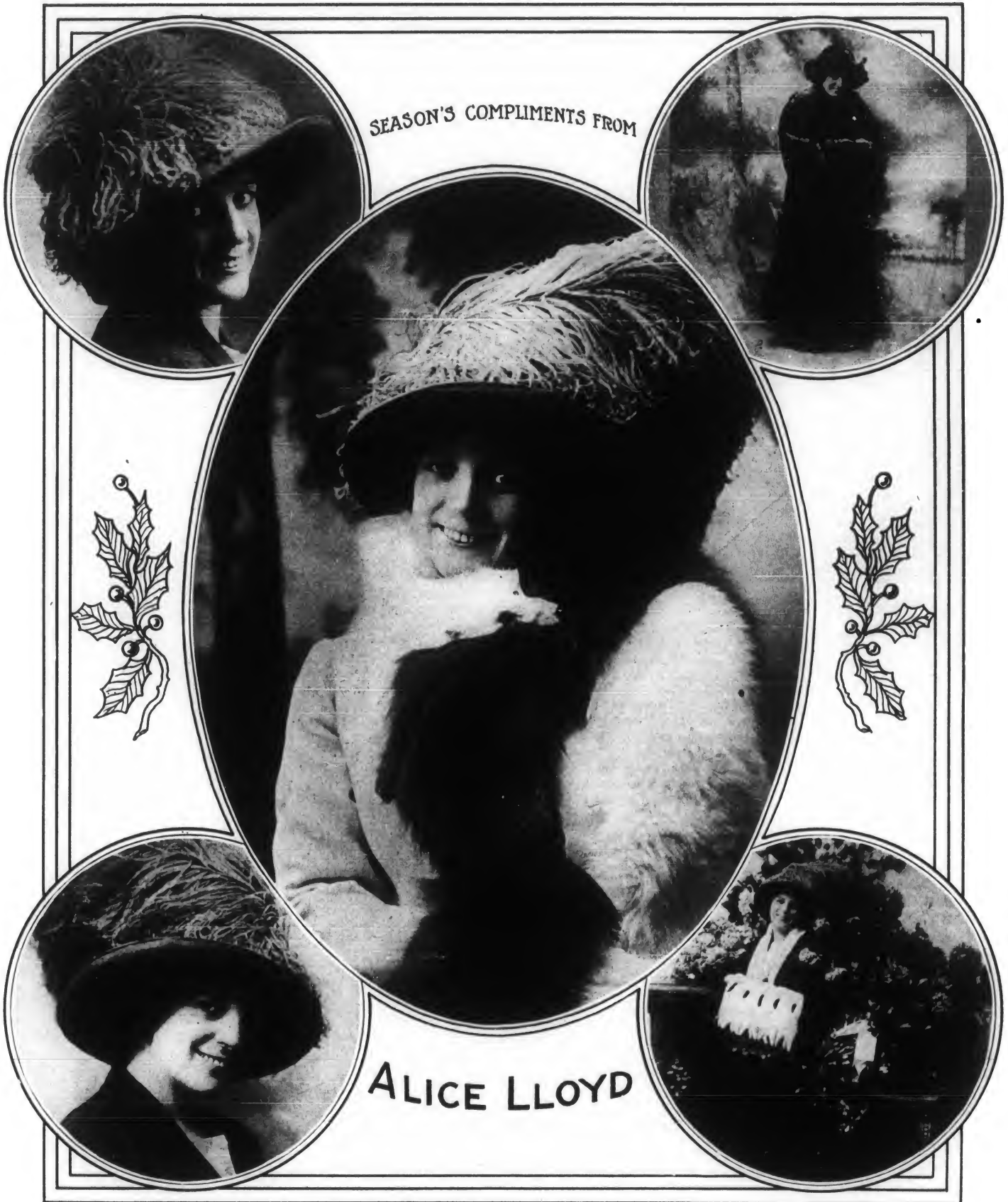
"Two Real Singers." A title which has been conferred upon them by press and public in every city they have played since they launched their present vehicle. "WANTED, A TENOR."

Both are well known in the Show World, being features with leading musical organizations as well as members of the famous "The" Quartette. Were to open in England last May, but managers on this side of the water offered such good inducements the foreign contracts were put back a year. At the finish of present season, which has been one of triumph, they will play in England.



Leon Sprague and Nellie McNEECE

In their high class roller skating offering.
UNITED TIME.
Direction, EDW. S. KELLER.



THE MELODRAMATIC "BOGIE"

BY RALPH T. KETTERING.

Chicago, Dec. 15.

Much has been said and more written about the "decline of melodrama," all of which has some semblance of truth, but the vital facts regarding this form of amusement have not been uncovered. Melodrama, as a means of entertainment, has not declined. It has merely retrograded. We still have out "The Deep Purple," "The Round-up," "The Master of the House," "The Case of Becky" and many more of such plays which must all be classed as of the same ilk.

justice in the smallest "tank" town in the country. Messrs. Stair & Havlin had to fill their time to the best of their ability.

Mr. Nicolai appealed to A. H. Woods for assistance. Mr. Woods sent forth "The Chief of the Secret Service" and several others. They did not do business. Mr. Woods closed them in short order. Their failure to attract attention was not due to the shows, but to the lack of confidence inspired in the theatregoer.

Were you to ask a cigar clerk for

damp, would you not change tailors? So playgoers have changed. They found their favorite entertainment shrinking and in the "stogie" class. So they have taken their dimes to the smaller variety and picture houses.

Bad business, in the popular priced field, cannot be laid to the theatregoer, but should be cast upon the producer, who certainly has not given the public its money's worth.

In Chicago alone let us consider the situation. We mention Chicago for the reason that it has been a principal standby for melodrama for the past fifteen years.

In August we had the Bijou, Alhambra and Criterion theatres presenting Stair & Havlin melodrama. And now—the Criterion has a German stock company, the Alhambra an excellent melodramatic stock company, and the Bijou was recently padlocked. Therefore the Alhambra is the only house offering melodrama and it is packed to the doors at every performance.

But why this exception one might ask? The answer lies in the way the plays are presented by managers Marvin & Roche. Where special features were a part of the original production, and which would have been eliminated by the "cheap producer" of a combination attraction, the Alhambra managers supplied all the thrills and vaudeville, just as of old. And the audiences were inspired with confidence and came again. They are still coming back, in droves, each week. The Criterion was saved by Herr Hanisch just at the crucial moment and turned into a Deutscher theatre. But poor old Bijou has "gone where all good theatres go."

It may yet be resurrected by Glickman for a Yiddish opera house, but it never will house melodrama again. Poor old melodrama has received many a telling blow from the press of this country, which was really unjust, but where melodrama was worthy it survived, and where rotten, it fell.

Again I say that melodrama has not declined nor ever will it, but the

decline of the melodramatic circuit holds out a warning to producers of better plays, to beware of the "bogie" will get them if they don't watch out.

ROSSITER, THE CHICAGO PUBLISHER.

Chicago, Dec. 15.

With the apparent axis of the music trades in New York City, the progression, activity and standing of Will Rossiter "The Chicago Publisher" have directed attention to this centre as a rival to New York.

On the letter heads of Will Rossiter is "The Chicago Publisher." It tells its own story, for to be a publisher in Chicago and still be counted among the top notchers in the music business, means that that man who attains the eminence of a formidable competitor is "some publisher."

Others tried it here in Chicago and fell down. Rossiter remains, almost supreme between New York and the Pacific Ocean.

The larger eastern publishing houses maintain branches here. To offset that, the Rossiter concern has a branch in New York, under the management of Leo Wood. A complete stock is kept at the New York office, said Mr. Rossiter to a VARIETY representative, and with the main office at Chicago, he claims certain advantages are possessed by him through location not enjoyed by the eastern brethren. The Rossiter catalog sells very heavily in the west, and although away from the headquarters of the great mass of song writers, "Rossiter's Songs" have been invariably good songs—the kind that are sung.

This Year of Our Lord is completing Mr. Rossiter's twentieth as a music publisher. It has also been his most successful, says Mr. Rossiter. That it is goes only to the credit of the head of the firm; he has made himself, and in Chicago.

A decade or more ago, he was among the first of the publishers to invade the department stores with a piano for the practical demonstration of his publications.

A radical change has been made in the style of the title pages of the songs that are published nowadays, too, as a result of the Rossiter modern ideas.

Much of Rossiter's latter day success has been the result of a change in his policy and methods of advertising. He boasts that not one solitary singer is drawing directly from the cash resources of his exchequer (a system which he contends is productive of evil results), but on the other hand no artist ever puts on a Will Rossiter song without receiving some suitable and satisfactory remuneration. In a majority of cases this is in the shape of display advertisements in the theatrical weeklies wherein the names of the popularizing performer are featured. This is productive of a double advertising effect in that it serves to give the publisher useful publicity as well as brings the artist to the attention of the manager and booking agent.

Just now there are several of the Will Rossiter's songs that are going big and the prospects are splendid for a banner season, Mr. Rossiter stated.



PAULINETTI and PIQUO

These clever artists have just finished a highly successful tour over the ORPHEUM CIRCUIT, and are now on the W. V. M. A. TIME, with the INTERSTATE CIRCUIT to follow. They have been highly complimented by Managers, Press, Public and Artists, for their clever entertaining act. The many surprises they "put over" keeps their audiences keenly interested throughout their offering, especially their clean cut artistic comedy. They have started to put new material together for next season, reverting to the use of their own names, THURBER and THURBER.

JO PAIGE SMITH is their representative.

These shows are acknowledged successes and they are melodramas.

What critics should say is that the "melodramatic circuit" has declined. And in so doing there must be no slur cast upon Messrs. Stair & Havlin. This worthy booking office is not responsible for the apparently unwelcome entertainment offered over the circuit it represents.

Stair & Havlin have done more to help melodrama than any other firm on this continent. Whenever an attraction has been offered by this firm over the cheaper priced circuit, it has been of the highest calibre and produced in a most fitting manner. For instance let us cite "Across the Pacific," which they sent forth this season with Harry Clay Blaney as the star. Never has this play been offered in so complete a manner; never has it had such an excellent cast of players as given it this season—and the result was dismal.

It pleased, as in former years, everyone who saw it, but audiences were in the minority. Still we have box office receipts that prove the attraction following it scored immensely. Why? Not on its merit always, we may assure you, but on the merit of its predecessor.

It is not the form of entertainment but the producer of the entertainment that is on the decline. Some of the attractions offered over this circuit early this season would not do

a two-for-a-quarter cigar and received a nickle stogie, would you go back to be stung again? And were you to buy a suit of clothes from a tailor who had always given you good clothes heretofore and these shrunk the first time you went out in the



B. A. ROLFE

Vaudeville Producer, feature of ROLFONIANS and Director of ROLFE and HIS BAND, which has created such remarkable and permanent success.

THE START OF JOHN CORT

BY HARRY E. BONNELL.

In Chicago, twenty-nine years ago, George Castle, one of the two founders of the famous Kohl & Castle Circuit, first broke into the vaudeville booking end by opening an office in West Madison street, in the building now known as the La Salle Opera House, afterwards remodeled.

That was in 1882. As local historians can tell only of the existence at that time of Arthur Cambridge, whose activities were confined to the booking of dramatic people, Mr. Castle must be designated as the pioneer vaudeville agent of that vast territory known geographically as the Middle-West.

At that time the number of variety houses of real class in the west, where the female members of respectable families could visit with propriety, were limited to five, including the old Orpheum in San Francisco, of which Gustav Walter was proprietor. The others were the Comique, Detroit, owned by the same people who controlled Welch's Theatre of Varieties in that city, and managed by one Charles White; Dan Shelby's Adelphi theatre, Buffalo, N. Y.; Theatre Comique, St. Louis, and Mitchell & Sprague's Olympic, Chicago. Each played the very best of everything obtainable and it may be added that although not as plentiful in those days, the acts were quite as meritorious as those of the present time.

Mr. Castle seems to have had the

vaudeville booking field pretty well to himself for a period of twelve years, when there was an invasion by Walter Plimmer, now in New York. Then Charles Doutrick came on from "Frisco" and hung out a sign at the corner of Clark and Lake streets. Before long there was an influx of ambitious and aspiring "bookers."

Mr. Castle is authority for the statement that the history of the Olympic antedates his arrival in Chicago by several years, when it was first known as Kingsbury's Music Hall, a name subsequently dropped for the more significant and modern appellation of the New Chicago Theatre. In after years when the invasion of the field by other agents made competition stronger, there was effected the consolidation of the interests of Mr. Castle with those of Kohl & Middleton, at that time operating a successful museum in State street, on the site of the old Trocadero burlesque theatre. The Kohl & Castle Company, as the firm became known, was successful from the outset. It was not long until the Olympic, Haymarket, Majestic and other equally well known and prosperous houses were under its management. Coincident with this increase in the labor and responsibilities of Mr. Castle, he sent for his father and on the latter's shoulders were shifted the major portion of the detail work of the old agency. This booking business was really the nucleus from

which the Western Vaudeville Managers' Association owes its existence, and to which it is primarily indebted for its solidity and substantiveness.

While Booking Agent Castle was engaged in the establishment of a business in Chicago, and four years after he had staked his first claim in the Middle-West, the first vaudeville agency on the Coast had its inception at San Francisco. The initial booking venture there was conducted on a small scale by one Harry Rivers in 1886, but owing to alleged methods employed, it lasted but a few months.

commenced booking with the Doutrick agency, and when John Cort began the activities that afterward made him a powerful factor in Coast amusements, his houses were added to the Doutrick string of bookings.

In fact, it was Doutrick who brought Cort out in the California metropolis. The latter was teaming with an entertainer by the name of Brannigan in a song and dance specialty and the pair was imported from down Texas way on the strength of a blanket contract for six weeks in the local halls. From there Cort, accompanied by his wife and partner, migrated to Seattle,



ELMER E. CAMPBELL AND HIS NEW \$200,000 REGENT HOTEL

Many will no doubt recognize the excellent likeness of ELMER E. CAMPBELL, the hustling hotel and business man, proprietor of the REGENT and LELAND hotels of St. Louis. Mr. Campbell, who has gained fame throughout the theatrical profession, is building a new \$200,000 modern fireproof hotel, as illustrated above, which will occupy nearly half a block, just across the street from his present one. The new hotel will have 150 rooms, of which 50 will have private bath. All will be outside rooms and lavishly furnished throughout. Hot and cold running water, telephone and call bells in every room. Electric elevators and all modern conveniences will prevail, and will be ready for occupancy on or about April 1 next, as a theatrical hotel exclusively.

Mr. Campbell has also shown his wish to make every detail of the performers' visit to St. Louis as comfortable as possible by furnishing an elegant club room for their use, at great expense to him, on the ground floor of his present hotel. The idea is to give them a place to meet and spend their idle moments.

A large and nicely furnished cafe and restaurant, with the best of service and popular prices, is in connection with the hotel and club room. One cannot possibly do better than to call on Mr. Campbell when in St. Louis, who, in addition to having a first-class hotel, is a good hearted fellow.

The year before there appeared in "Frisco" a song and parody writer of more or less ability who had migrated there from Eureka, a mining town in Nevada, where he had been dividing his time between clerking in a store and preparing verse material for vaudeville acts that traveled that way. This was none other than Charles H. Doutrick, who some years later drifted to Chicago, where since the activities of "Pop" Castle ceased, he has become known as the "Dean of the Agents."

The next year Doutrick purchased the "Daily Cricket," a local publication run in the interests of things theatrical and which was made a lucrative proposition by carrying regular paid theatre advertisements in the shape of the house program announcements. The constant demand for vaudeville acts inspired Doutrick to start an agency. In 1887 he opened up shop in connection with his newspaper enterprise, which he continued to operate until 1892.

With the published announcement of another agency in "Frisco," the orders for acts began pouring in from the numerous mining towns where the managers of the "honkies" had been getting their attractions in a promiscuous sort of a way, anything but satisfactory.

The old Wigwam, Cremorne, Bella Union and other "Frisco" music halls

where he was destined to become a conspicuous figure in the amusement world. The team went to work in a "wine room" place operated by one James Smith. It was not long before Cort's personality won him the warm friendship of Pete Burns and the Clancy Brothers, all big politicians and noted gamblers of means.

With this influential backing, he took advantage of a personal dis-

(Continued on page 177.)



ANNABELLE WHITFORD
Management. LEDERER & FRAZEE



CHAS. H. DOUTRICK

CHANCE FOR AN AUTHOR

What's going to become of our female dramatic stars?

Here we are half way through the present theatrical season with hardly a single genuine sensation in the way of a really strong play with a female electric.

Blanche Walsh is in vaudeville; could find no play suited to her. Liebler & Co. will receive anybody with a manuscript fitting Viola Allen or Gertrude Elliott. That firm fell out with Margaret Anglin over a similar reason.

Charles Frohman has several female stars to be equipped with dramas.

While it may be true that economic conditions has had no small effect on the theatrical business in New York City and elsewhere, one glaring fact is at hand—the dearth of strong plays for women.

Dec. 15 there was not a single play in the metropolis in which a woman

olis last season, the principal role of which was designed for a female star—was written by an American author. The "possible exception" could not by any chance class with the role played by Nance O'Neill in "The Lily," nor even the half dozen other emotional roles in plays written by foreign authors and brought to New York.

With the demise of Clyde Fitch no American author has appeared to give us a genuinely human "female" play. Augustus Thomas, Charles Klein, George Broadhurst, and others have landed "hits" for male stars, but there still remains room for the author who can write a play for a woman.

The heretofore proud and haughty director of the destinies of the female star is now meek and humble. He bids that author welcome. But where is the author to be found? Advance and give the sign! Jolo.



ETTA LEON TROUPE

Now on a feature tour of the SULLIVAN AND CONSIDINE CIRCUIT after a successful season with the BARNUM AND BAILEY SHOW, where they were billed as THE WORLD'S GREATEST AND MOST SENSATIONAL TIGHT WIRE ACT.

Probably the most beautifully costumed novelty tight wire offering extant. For time and terms address W. E. ATWELL, 1440 Broadway, New York.

star is called upon to portray a really great emotional role. To be sure there are Ethel Barrymore in "The Witness for the Defense" and Margaret Livingston in "Kindling." The most favorable criticisms did not go so far as to declare either in a wonderful role.

Nor has there been a great female emotional part shown in New York the current season.

Let's go over the list. The first of the season of such a type was "Maggie Pepper." In succession then "A Single Man," "Snobs," "Passers-By," "Disraeli," "The Arab," "The Price," "The Woman," "Bought and Paid For," "The Runaway," "The Only Son," "Peter Grimm," "The Garden of Allah," "The Lady of Coventry," and the two first mentioned. None justifies a contradiction of the assertion regarding great roles.

With one possible exception, not a single drama presented in the metrop-

TOOTS PAKA.

Toots Paka is the original Hawaiian dancer to appear upon the American stage. In fact, this princess from Honolulu is the only Hawaiian dancer now appearing in vaudeville who really has attracted any attention.

With a company, amongst whom are native musicians, Toots Paka has in a very short time raised herself to a high salaried vaudeville card. This season she has been playing return engagements in the largest vaudeville houses.

The Hawaiian dance, as interpreted by Toots Paka, has a soft, dreamy movement. It is accompanied by the string instruments, and is always followed by the audiences insisting upon repeated encores.

Jenie Jacobs, of the Pat Casey Agency, is now directing Toots' vaudeville tours. Miss Paka's picture in colors is on the last page of this issue. She has a very attractive personality on and off the stage.

REAL "SHOWMEN" LONG AGO

BY GEORGE W. LEDERER.

This is no lament over the passing of the "palmy days" and not a dirge for "the good old times," for I am a hearty advocate of the centralization of the amusement business and the convenience and celerity of the booking clearing house gladdens me when I recall the measureless miles of correspondence in search of dates that saddened producing managers when I broke into the business. The point I wish to make is that under the new administration of the theatre the "showman," as he once was, has



WARD and BOHLMAN

Offering a unique talking and singing act entitled

"THE CRAZY COLLEGE CHAPS."

Recently joined Hurting & Simon's "TAXI GIRLS" company, closing the olio of five all-star acts and meeting with big success. Wish our many friends a Merry Christmas and a Happy New Year.

passed with the "turkey show," "the neat song and dance man," and the minstrel parade.

A "showman" in the last century meant a man who could organize and rehearse a company, book a route, order paper, do economical railroad-ing, play a part if necessary, go front or back and in general do anything and everything in the interests of his attraction.

Today we have specialists; one man is a crack press agent, another is a good biller, a third is a wizard at laying out routes and getting time, while still another is a reliable financier. Once upon a time any man who lay claim to the title of "showman" could do all these things and do them well.

Men like A. L. Erlanger, Marc Klaw, William Harris, A. M. Palmer, Augustin Daly, Joseph Brooks, Dan'l and Chas. Frohman and their fellows knew every wrinkle of the game and were simply invaluable in handling an attraction. Their personal popularity and their nation-wide acquaintance with theatre managers, railroad men and journalists were genuine assets which they almost invariably cashed. Today, when railway rates are rigid, the pressure on newspaper space terrific and the local manager has small say about his bookings, personality counts for little or nothing. No one can beat the barrier and get off better than his rivals.

I confess that I liked the way the old timers built up a star and took him or her year after year over the same route until their names became a household institution and the player drew on his or her name regardless of the vehicle. Do you remember how Sol Smith Russell, Maggie Mitchell, Emma Abbott, Lillian Russell, Robson and Crane, Minnie Palmer, Rosina Vokes, Roland Reed, Joseph Jefferson, Modjeska, Nat Goodwin, Edwin Booth, Lawrence Barrett, John McCullough, Hallen and Hart, Evans and Hoey, Lotta, Effie Ellsler, Clara Morris, Annie Pixley, Mr. and Mrs. McKee Rankin, Janauschek, Charlotte Cushman, Adelaide Neilson, Fanny Davenport, E. H. Sothorn, Kate Claxton, James O'Neill, Otis Skinner, Henry E. Dixey, Frank Mayo, Wm. J. Florence, John T. Raymond, Francis Wilson, DeWolf Hopper, Rhea, Tom Keene, to mention a few names, were persistently and systematically exploited until they were as well and favorably known as a successful breakfast food is today. Their managers personally booked the tours, ordered the paper and then often went out as agents or remained back with the show. There was a close personal alliance between star and manager, and he centered on one or two and petted and nursed them, and in hard times kept them going by sheer grit and determination.

Advertising was a fine art then. The big stories that some of those old timers pulled would be gigantic today if they could get away with them. The billing campaigns in "opposition" were often long and bitter. The ruses in use by rival managers were worthy of a field marshal. The clever manipulations of real passenger agents by managers seeking the cheapest haul were masterful.

When I look back and remember the exploits of those showmen I feel sometimes that the specialist of today does not measure up to the stature of the men of the past.



TONY CASTELLANE

The former expert bicycle rider, killed a few months ago through dropping 1000 feet in his airship.




BOOKING *WORK*
EVERYBODY
FOR PAT CASEY.

LENIE JACOBS

WIMES A

MAFARY XMAS

TWO



WAIL OF THE HICK

BY JOHN J. O'CONNOR.

Chicago, Dec. 15.

They both rolled in together from Memphis, via the Beef Express. One was a short fat guy with an accordion pleated chin and a bean soup trimming on his vest. The other was a tall, lanky and quiet sort of an affair built like a Turkish Trophy. They had an awful squawk to make about conditions on the Cactus Circuit. After the little fellow had munched the makin's, he threw the conversation controller around to the last notch and tore off a yelp almost as large as the rent in his pants. It seems they had just played a split at the Marshmallow theatre, Sombrero, Tex.

The short fat incident started off

him Jerry to what we needed and asked him where the lessee was. He told me Goldbloom was participating in the national pastime of hanging a cattle thief.

"We finally made his nobs and asked him where we could flop. He dealt me out a pair of ducats for the O. K. restaurant and told me to drop around to the bazaar and collect two blankets and do a coze in a vacant lot. Then he steered us around to a big manager and told us to breathe some of the new mown alfalfa and make believe it was a swell dressing room.

"Well, we shied over to the O. K. and put a mess of ham hocks and an

Goldbloom couldn't see us and after the opening dash he laid the knife on and slashed our bit twenty-five iron men. We had to stick.

"He said he had played a dancing team there for thirty dollars that could beat us all hollow. Called

dent in a crap game for fare to Chi.

"And now these boobs around here wants us to show our act and have the gall to tell me that I must do a charity trick to make a hit with the agent's pencil.

"I'm here with the goods proper



GERTRUDE VAN DYCK

"The Girl With the Double Voice."

Assisted by RAY FERN, Comedian, and MAX VINCENT, Pianist. Presenting a Miniature Musical Comedy by MR. VINCENT.

The act with class, cleverness and comedy.

MISS VAN DYCK made her debut in vaudeville several years ago with a "single act" which reached the top rank on its initial presentation. The present offering in which she is featured is a novelty number in "one," arranged to afford scope for Miss Van Dyck's protean accomplishments. She receives brilliant support from RAY FERN, another big time success, and MAX VINCENT, an eminent pianist.

Direction of NORMAN JEFFERIES

with a sigh and then gave birth to this wail:

"Say Kid, I want to put your readers hep to a muzzler down in Texas, who thinks he's in show business. I mean this guy Mose Goldbloom, who runs the Marshmallow theatre in connection with the Boston Bazaar in Sombrero.

"While we were in Bowie he gallops over and gives the partner and me the once over while we're pullin' our song and dance. He offered us fifty cakes and I got the hasty hiccoughs accepting. We grabs a rattler and lands on his real estate at ten Monday morning.

"The minute I scales his disc box I had a happy thought. I wished we had stayed in Bowie. His operry house was a converted livery stable. The head groom was a greaser who handled the English language with parsimonious frugality. I managed to put

armful of brew behind our gums and started out toothpicking our way around Sombrero. And believe me, that's some town. It's what they call a sandwich town—a row of houses on each side of the railroad tracks.

"We played the main stem for two trots and then ambled back to the Marshmallow. The curtain puller was on his hip punishing a can of hop and told us rehearsal all depended on what time the other films arrived. Finally we dug up the orchestra leader who is also Sombrero's blacksmith. The rest of the orchestra happened to be the undertaker.

"It's an all string orchestra, piano and violin with castanets on the side. They played La Paloma swell. We had to shake our feet to that and fake the vamps. We opened to fourteen humans and sixty-one Mexicans. And between you and I, bo, we pulled a regular Willie Cohen hit. But



THE TWO VIVIAN

"AMERICA'S GREATEST SHARPSHOOTERS." Now touring Europe with renowned success. American Representative, JO PAIGE SMITH.

them champions of everything and showed us a flock of letterheads to prove it. When I told him they would have to go some to beat that billing, he tells me they can beat Billing or anyone else.

"Well, we worry our way around to Saturday and get a wire from our agent to jump to Ozark. He must have been booking us with a mariner's compass. We made a quick getaway from Sombrero and grabs a freight for Memphis where we put a

and I can't get within ninety feet of the first three days of next week. I don't rap to any hoover in the graft, but I suppose we'll have to do it once in some of these slabs so the boys can get a line on my goods.

"But say, in your next issue, kinda hand that Goldbloom mug something with dressin' on it. And if you hear anything worth while, clutch a whispering mouthpiece and leave a message at the Vestibule Hotel. We're campin' there till we connect.



JOS. W. STERN.

EDWARD B. MARKS.

of the firm of Jos. W. Stern & Co.

JOS. W. STERN & CO.'S NOVELTIES

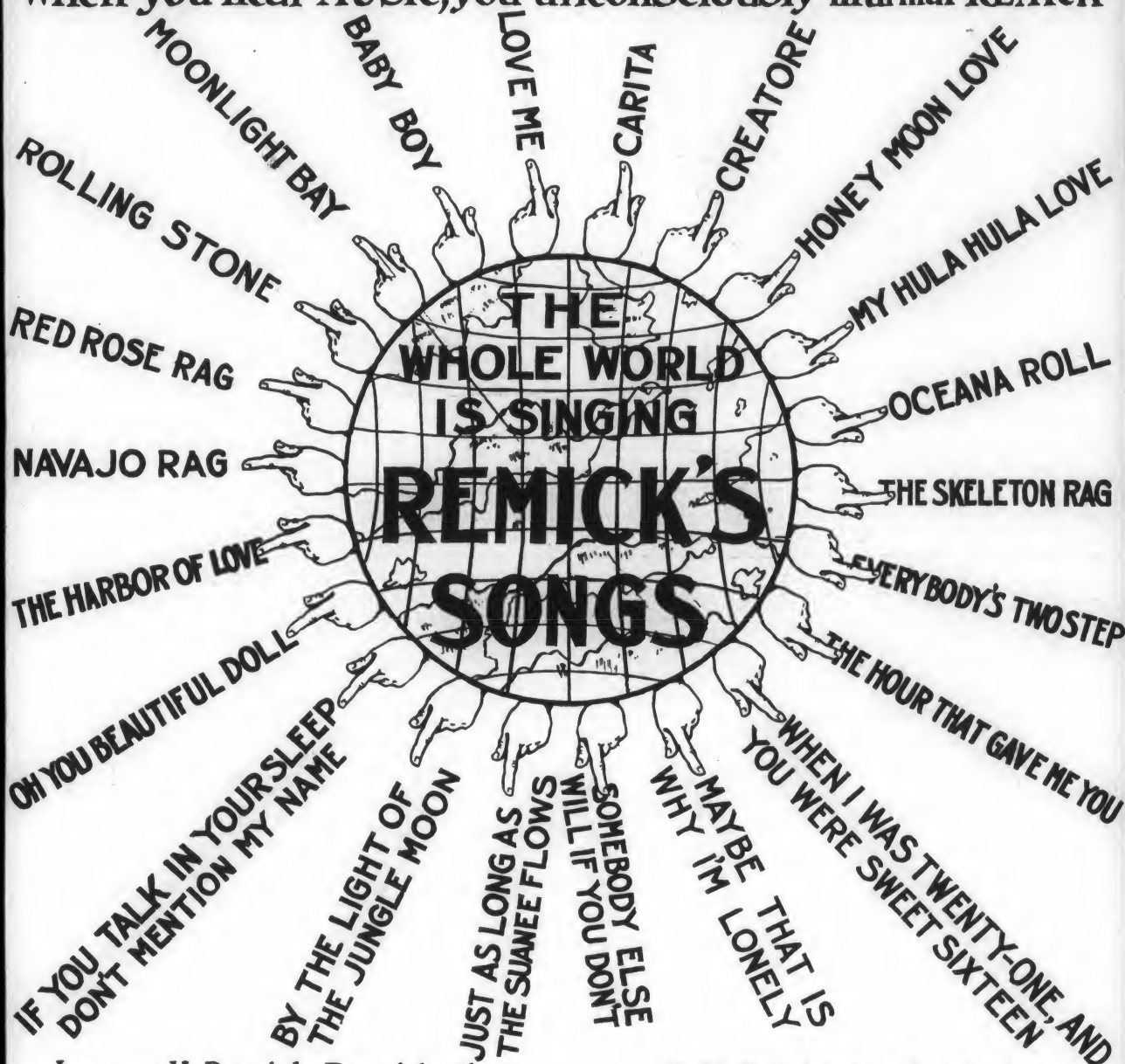
An evidence of the fact that a firm, pursuing legitimate methods of fair dealing and straightforwardness is always rewarded with prosperity, is seen in Stern & Co.'s career. They now control almost every foreign musical production of note in this country, including the following seven operatic successes: Werba & Luescher's "Spring Maid," A. H. Woods' "Modest Suzanne," Werba & Luescher's "Scotch Lassie," Frazee & Lederer's "Clairvoyant," Chas. Frohman's "Siren," John Cort's new sensation "Jacinta" and Shubert's "Vera Violetta." Eleven new shows of a like character are in press for 1912.

In separate numbers, the recent "In the Shadows" bids fair to eclipse the fame of their "Glow-worm." Other sensational novelties to follow are: "The Parade of the Tin Soldiers" and "Laughing Love" both million-copy sellers abroad.

• REMICK'S HITS •

• REMICK'S HITS •

When you talk of SILVER, you say STERLING
 When you buy DIAMONDS, you ask for PURE WHITE
 When you speak of GOLD, you mean 24 KARAT
 When you hear MUSIC, you unconsciously murmur REMICK



Jerome H. Remick, President.

F. E. Belcher, Secretary.

JEROME H. REMICK & CO.

Mose Gumble Manager Professional Dept.
 68 Library Ave.
 Detroit Mich.

131 West 41st St.
 New York

Majestic Theatre Building
 Chicago Ill.

• REMICK'S HITS •

• REMICK'S HITS •



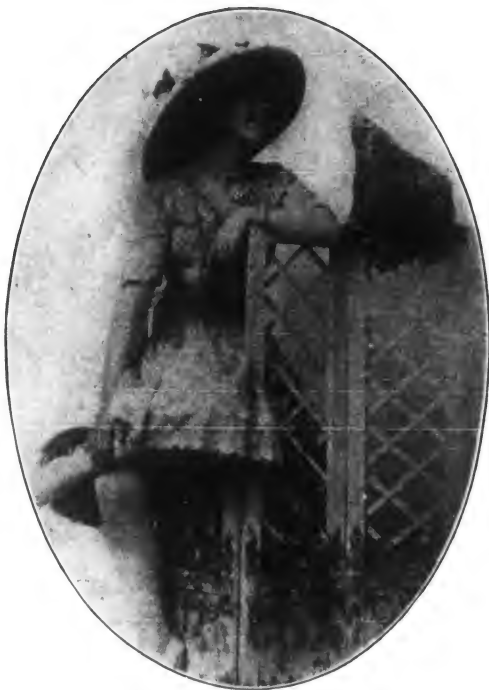
THOSE TWO FRENCH GIRLS.

(AMOROS SISTERS)
IN SONG—DANCE—MIRTH.
Acrobatics and Physical Culture.
The Most Accomplished Pair on the Stage.
Booked Solid.

Under management of PAUL DURAND.

Never so many shows looked so good on paper as this season. They are using very fancy paper nowadays.

Don't pity the poor critic because he must see so many shows. Slip your sympathy over to the house managers and ushers.



TORCAT AND FLOR D'ALIZA.

To all a Merry Christmas and Happy New Year
WHAT MANAGER E. R. LANG SAID.

Kansas City, Nov. 25, 1911.

"TORCAT AND FLOR D'ALIZA:

This is to certify that you have been one of the big attractions. It has packed the Empress Theatre all this week. You have the only act of its kind in the world, the comedy trained roosters. A rooster or chicken is one of the hardest of anything that walks in the world to train, and the number of feats they do is marvelous.

"Your stage setting is most beautiful. The costumes worn by MISS FLOR D'ALIZA are elegant and there is nothing left undone on your part to make the act one of THE LEADING NOVELTIES IN THE VAUDEVILLE WORLD.

"I have known you a great many years and know the length of time and patience you have spent in getting this fine novelty act together.

"Permit me to state that YOU STAND ALONE AND WITHOUT A RIVAL and you should get the big time in every country BECAUSE YOU CERTAINLY HAVE THE ACT.

Yours very truly,

EDWIN R. LANG,

(Manager Empress Theatre, Kansas City, Mo.)



GOFORTH and DOYLE

The above is an excellent likeness of Goforth and Doyle in their new comedy creation, "THE BLACK VAMPIRE," copyrighted Class D. XXC., No. 24873.
Wishes all friends a Merry Xmas and a Happy New Year.

I. A. T. S. E. CASE ARGUED.

New Orleans, Dec. 19.

In the case of Klaw & Erlanger versus the I. A. T. S. E., Local 39, and Charles Shay, seeking to enjoin the defendants from interfering with the Tulane and Crescent theatres, attorneys representing both sides were given time to file affidavits in the United States Circuit Court. Saturday arguments on the case were continued to Dec. 27, the temporary restraining order issued by Judge Foster remaining in force until then.

On motion of counsel for the defendants, the proceedings against Mr. Shay were discontinued on the grounds of non-jurisdiction. Dinkelspiel, Hart & Davey represented K. & E., while Grant, Rouss & Grant, the I. A. T. S. E.

The Alliance men with Richard Carle in "Jumping Jupiter" at the Tulane and those with "At the Mercy of Tiberius" at the Crescent remained away from the theatres.

Next season will be all right.



ILA GRANNON

Featured with Jesse Lasky's "PIANOPHEIND MINSTRELS" now playing the ORPHEUM CIRCUIT.

Next season Miss Grannon will return as a "single" in an entirely new specialty embodying an idea out of the ordinary for a single woman entertainer.



LEW ORTH and LILLIAN
"TOURING EGYPT."

An act that has been playing continuously and successfully for a whole year and has been received with unstinted praise by managers, press and public. It is a classy act, varied in character and has proved its worth on the best bills.

Guide—NORMAN JEFFERIES.

MANAGER RESIGNS.

New Orleans, Dec. 19.

Arthur B. Leopold has resigned as manager of the Greenwall. Mr. Leopold resigned about two months, but upon reconsidering, decided to keep his job. This time, however, he says it is going to go. His successor has not yet been named.

Mr. Leopold is going to devote his entire time to law business.

ROAD TOUR ABANDONED.

Chicago, Dec. 19.

For the present at least, the proposed Eastern tour of "The Right Princess," the Christian Science play of Clare Louise Burnham and which recently failed to succeed financially at the Ziegfeld theatre, has been abandoned.

NEW HOUSE IN ROCHESTER.

Rochester, Dec. 19.

The Thompson-Tyler company has contracted for the construction of a theatre and store building on Plymouth avenue, costing \$100,000.



DOROTHY RUSSELL.

Who, with her company, appeared at YOUNG'S PIER, Atlantic City, last week (Dec. 11) in a new playlet entitled "AMBITION." This is a departure for MISS RUSSELL, and her work indicated fine dramatic strength.

The act has headlined at the best theatres PAT CASEY is the agent.

EDOUARD DE RESZKE DYING.

Word has been received from abroad that Edouard de Reszke, the famous basso, is dying from an attack of heart disease.

EMPIRE, PATERSON, IN STOCK.

Paterson, Dec. 19.

The Empire, owned by Henry Bruggeman, which has been playing "Two-a-day" vaudeville, with acts booked by Felber & Shea, is to have a stock policy, with the opening bill Christinas Day.

John Ince and Louise Kent will play the leads.



MISS SYDNEY SHIELDS as "MAID MARY"

SYDNEY SHIELDS is now playing her new comedy playlet entitled "MAID MARY," written especially for her by ALLEN GREGORY MILLER.

MISS SHIELDS has for two seasons been seen in "BROADWAY, U. S. A.," which played over the ORPHEUM CIRCUIT and UNITED.

It is expected "MAID MARY" will more than double the success of her former sketch, as it is far better suited to MISS SHIELDS' personality and line of work.

The sketch is brand new and although just "broken in," it has proved a tremendous laughing success.

SYDNEY SHIELDS AND CO. will be seen in the east shortly.

GABY TWO WEEKS LONGER.

The contract between the Shuberts and Gaby Deslys at the Winter Garden has been prolonged for two more weeks, commencing Jan. 1. The engagement may be still subjected to a further extension. Gaby's \$4,000 weekly salary remains the same.

TAKES ALL RECORDS.

Boston, Dec. 19.

Dave Marlon's "Dreamlands" at the Gayety last week broke all attendance records in that house.

The angels are dying off—it must be the chorus gals are growing older.



DIXIE NORTON

with
McFADDEN'S FLATS' Co.



WISH WYNNE.

Wishes all friends a Merry Christmas and a Happy New Year.
STOLL TOUR, ENGLAND.



WILLIAM BEROL ("MENETEKEL")

WILLIAM BEROL presents the original illusion "MENETEKEL." While a tennis ball, covered with adhesive ink writes words and figures whispered by members of the audience to the telepathist, a committee is on the stage and the performer in the audience.

The act has headlined at the best theatres of Europe and America.

THE GREAT CHIEF AT PLAY

BY BEN NATHAN.

(With apologies to all the Heathen Gods and Goddesses.)

The Great Jupiter and Juno in Olympus up above.
Were tired of discussing subjects quite akin to love.
Said Jupiter to Mercury, "Quick, fetch Orpheus with his lute."
But when he found the Gentle Youth, alas, his lute was mute!
"What ails the Gentle Orpheus?" the queenly Juno said;
"It's love perchance that's given you an aching in the head."
The gentle Orpheus answered, "Ah, no, it is not love."
"Indeed, it isn't anything that's happened up above."
"It's down below that happenings have caused me much concern.
"Great Martin Beck, the Orpheum Chief, is missing, so I learn;
"You see, when I appointed him my representative on Earth,
"And crowned him King of Vaudeville, of Music and of Mirth,
"I gave him strict instructions to rule with Iron Rod,
"The Kingdom which I gave him, and of which I made him God.
"I particularly told him every turn he should book himself
"For Orpheum's mighty Palace, if he wished for fame and wealth.
"And now I've heard, by wireless, from far off Winnipeg
"That the sweetest of the Palace Girls has lost a pretty leg.
"They want another turn to fill the Palace maiden's place,
"Yet no one up to now can get of Martin Beck a trace.
"Without him not an act can go to Winnipeg afar,
"Because he books all himself; small ones and the star.
"And Winnipeg is waiting and what will happen there
"When the bill's a turn short, I don't know, I declare."
Then said the mighty Jupiter, "Bring me my telescope,
"I think I can locate the chief," Jupe gravely spoke.
"I can see him in a bedroom with a fire brightly shining.
"His friend Zuckermann also there, for New York mightily pining.
"Also Schwarz, without a hand, and of beer would like a bottle,
"Likewise friend Fehr, who has just declared he's only got a what'll!
"Then there is Mort Singer, who almost made Beck weep;
"He's winning all the money; Beck wants to go to sleep.
"He's in Manchester, England's City, the town of Cotton,
"See, just declared \$50, but found his pickup rotten;
"He's played pinochle for hours; Dollars—lost three,
"Only stopped playing for dinner and a little tea.
"If you don't soon stop 'em, I have the gravest fears
"He'll play for hours, perhaps days, or maybe for years;
"You'd better wire right away, say Winnipeg must learn
"If his intention is at once to send them out a turn.
"He can send one by Aeroplane, they'll pay transport fares;
"He can get Galetti's Monkeys, or Peurane's Dancing Bears.
"Mind you, Gentle Orpheus, there's a storm most surely brewing.
"This awful gambling instinct will prove the great Chief's ruin.
"Get him firmly and politely, when away upon a trip
"He must limit his pinochle to playing on the ship.
"We must teach this Beck a lesson, how to hold a hand;
"Also tell him to lookout, on seas as well as land."



MILLER and MACK

Stepping Along in Front of the Dancing Army.
Vaudeville's classiest dancing act. Booked solid for the past four years and winning
new laurels with every showing. A featured number of the big GERTRUDE HOFFMANN
REVUE, playing the best houses in the country and meeting with unqualified success.
Direction of NORMAN JEFFERIES.

JUST A RUMBLE.

A little rumbling became manifest this week through the appearance of Franklyn Ardell and Co. at the Greenpoint, Brooklyn. The rumble arose between the United Booking Offices and the Loew Circuit.

The Ardell act played the Imperial,

Washington, booked by Loew, and which opposes Chase's, a "United house," in that city. It is said Chase's declined to agree that Ardell should appear in any United-booked theatre after playing the competing house. The rumble was heard when Percy G. Williams placed the turn in his Brooklyn theatre.

JIMMY BRITT ENGAGED.

Before sailing on the Lusitania last Saturday, Jimmy Britt contracted to appear for a week at Hammerstein's, commencing Jan. 15, as a monologist.

Mr. Britt will remain abroad but a few days, returning in time to fulfill the vaudeville engagement. He appeared on the Coast recently as a "single act." The Hammerstein date will be his first eastern showing.

Called back to his San Francisco home last summer by the death of a sister, Jimmy left London hurriedly. He returns to finish up some business ventures he is interested in over there.

HAVEZ & DONNELLY DISSOLVED.

Havez & Donnelly have dissolved their literary partnership. Havez will go it alone, while Donnelly will seek new fields to conquer.

NEW TEAM ACT.

Henry Gardener, a former musical comedy man, and Marion Moore, wife of Frank Moore (Morton and Moore) have formed a new combination for vaudeville. Miss Moore was formerly her husband's partner in an act.



SLATER and FINCH

LEON FINCH, "the boy with the smile." Marvelous portrayal of feminine types. Assisted by ROSCOE SLATER, at the piano. Soon to appear in New York City with his great big smile.

RUSSIANS GO HOME.

All American dates for the Russian Balalaika Orchestra have been cancelled, the musicians leaving Dec. 15 for Russia.

The illness of several members with a contagious disease and their subsequent removal to the pesthouse, resulted in Max Rabinoff calling off the eight weeks' tour yet to be played.

LAST WEEK IN ST. PAUL.

St. Paul, Dec. 19.

This is the last week of Eastern Wheel burlesque at the Shubert. Commencing Christmas Day, the Shuberts resume their bookings at the house, with "Alias Jimmy Valentine" as the week's attraction.

The change in policy is the outcome of the recent legal controversy over the Shuberts not confining the theatre to first class attractions, as called for by the conditions of the lease given them by Geo. Benz & Son, owners of the building.

"SUMURUN" ALL SIGNED.

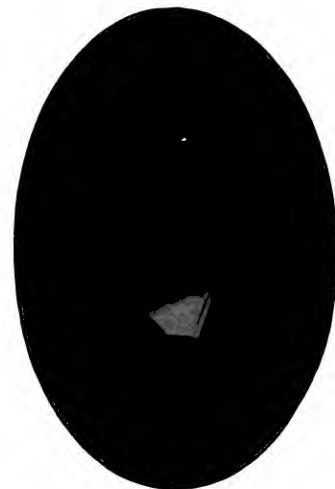
(Special Cable to VARIETY.)

London, Dec. 19.

The Shuberts now have "Sumurun" closed for an American engagement. The slight hitch which arose over a deposit of \$4,000 and fares for the sixteen people going over, has been adjusted.

The show will probably open in New York Jan. 8 or 15.

The production of "Sumurun" at \$4,000 weekly, complete, excepting



MONTEVILLE FLOWER

President, International Lyceum Association.

for the few supernumeraries the Shuberts will have to provide, is considered a very cheap two-hour entertainment for Broadway.

While originally intended for the Winter Garden, "Sumurun" may not be placed there now, in view of the business being drawn by "Vera Violetta." There is a good chance of "Sumurun" appearing at either the Casino or Herald Square, with the Casino given the preference by the show people.

The atmosphere of "Sumurun" would more nicely fit into the Casino.

GRACE VAN STUDDIFORD CLOSSES.

Denver, Dec. 19.

Grace Van Studdiford's company playing "The Paradise of Mohamet," closed its season here Sunday night at the Broadway.

The entire organization left for New York yesterday.

Back pedal when the manager tells you a poor route killed his show. If you want to end the interview, tell him you saw the show.

*Best of wishes
To all my
well wishers,
for the
New Year,
Murry Livingston.*

"Skigie" Sees Good Show At the Winter Garden

Reviews the Sunday "Concert" There. Missed Frank Tinney, Who Didn't Appear, But Laughed at Three Others. Says "Stella Mayhew Has It All Over Emma Carus Singing Songs"



SKIGIE.

Variety's 13-year-old critic, who has been expressing in print his youthful impressions of shows since seven years of age.

I went to the Winter Garden Sunday night and the show was very good. The first half of the show was much better than the second. There's one thing I liked all the time and that was the orchestra which I think has something on any orchestra in the city.

James Morgan plays the violin and he can certainly tear off rag some. He smiled all during his act and played a lot of "rags," with variations. He opened the show and opened it good.

Stella Mayhew with her own orchestra leader (Billie Taylor). She has it all over Emma Carus singing songs. She sang "The Devling Tune" and another song. The way that orchestra played "The Devling Tune" was immense. She and Al Jolson made the two hits of the night. Gaby Deslys went very big also with Al Jolson singing with her in a song "I Want Something New." Jolson just kidded while she sang.

Melville Ellis can play the piano better than anybody I have ever heard. He asked the people in the audience to name any five operas and he would play them. And he did. He put one over right.

Al Jolson opened with "That Haunting Melody" and after he got through with that the audience called for "Rum Tum Tiddle." And he can certainly sing that song. He also went into the orchestra while singing it. He started to sit on the footlights and lead the orchestra but the atmosphere was too warm, he said, so he threw the stick at "Sam" and got right up again. He did a little melodrama all by himself. It's an old joke but the way he does it is very funny.

The Kaufman Troupe is the largest bicycle act I have ever seen. They don't do much but what they do they do great, and it looks pretty. One

But she didn't sing, she talks and acts. All the man does is play the piano, and he has a spotlight on him all during the act. And another spot is on her. They use a great big black drop. They seemed to go good but

Fields and Lewis are doing the same act but it is very funny. They cut a lot of stuff out of their act. They brought out a fellow to sing "Sea Shells" and he was supposed to do it rotten so he did.



HARRY—SUTTON and SUTTON—KITTY

Assisted by Mr. GEORGE CARMAN, presenting their new original comedy novelty sketch. "THE PUMPKIN GIRL." All special scenery and effects. Something new in the field of comedy.

JO PAIGE SMITH, Representative.



JO PAIGE SMITH and MAX E. HAYES.

PRESENT

PAUL RUBY

NEVINS and ERWOOD

BOOKED SOLID UNITED TIME.

MR. RICE and MISS COHEN have a new act in preparation by MARY NORMAN

Then "No. 2" was Neil McKinley. He tries to do what Al Jolson does, but he didn't do it with "Mysterious Rag," going through the audience. He can sing pretty good but he didn't have the songs.

Kathleen Clifford and the Winter Garden Boys came next. I don't think she was so good as Elsie Ryan and the Casino Boys. Kathleen Clifford did her number from the Winter Garden show. Christine Neilsen sings a couple of songs. She has a very good voice and went very well.

After Christine Neilsen came

girl in the act is a peach rider. They went very good.

Elsie Ryan and the "Casino Boys" are very good. She has a dandy song and the chorusmen with her do very well. They did the number from "The Waltz Kiss" with the hoops. They had to come back and do two or three encores. They went very big. Then came intermission.

Mella Mars and Bella Laszky came after intermission. I don't think she's so good, but she tried hard enough. She sang one German song and two English songs.

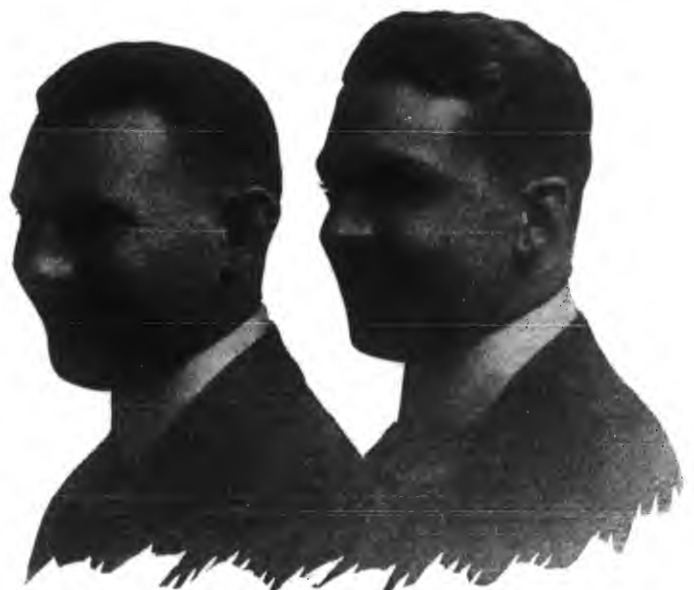
I don't know whether the audience was kidding or not. I didn't care much for her.

Gaby Deslys and Al Jolson sang after that.

Isabelle D'Armond and Frank Carter do a very good act, although it is rather long. They sing about five songs and during the last part Carter does a dance. He does a hand-spring in it but he couldn't catch himself and he fell. It made him very sore. They do the "Turkey Trot" but they don't do enough of it. Miss D'Armond is a very pretty little girl and they went very big.

Emma Carus must be doing the same act, as the first song was the same as I heard her sing before, but I didn't wait for I went home as she came on. Harry Pilcer and Frank Tinney did not show up nor did the Four Cook Sisters up to the time I left. They were on the program.

I don't care about the others but I missed Tinney. That's why I wanted to go to the Winter Garden; to see Tinney. Everytime I see him, I laugh more. Sunday night the only time I laughed was at Stella Mayhew, Al Jolson and Al Fields.



Jule—BERNARD and ARNOLD—Jack

Now touring the SULLIVAN-CONSIDINE CIRCUIT and meeting with success all along the route. An act with only one laugh in it but it stretches from start to finish. Wish all their friends a Merry Xmas and a Happy New Year. Direction of NORMAN JEFFERIES.



LEON ERROL

With Mr. FLO ZIEGFELD'S "FOLLIES OF 1911."

ACTORS IN COURT.

Chicago, Dec. 19.

The actor colony has been well represented in court here of late. Lela Tone, professionally known as Lela Morrisson, has been granted a divorce by Judge Walker.

Isabella Turner, charging malpractice, has sued the Pratt Medical Institute for \$25,000 damages. Illness caused the plaintiff's cheeks to become hollow. The Institute filled the cavities with paraffine, which she declares dropped to the sides of her chin, causing her to resemble an English bulldog and obliging her to give up the stage.

Charles E. Hudspeth was granted

a divorce from Ella Hudspeth by Judge Stough.

Maria A. Sparkman (May Lyman on the stage) has been given a divorce from Edward A. Sparkman.

Al. Brown (Brown and Cooper) was attached for contempt of court by Judge Gibbons on failure of Brown to pay his ex-wife, Mary A. Brown, \$290 back alimony.

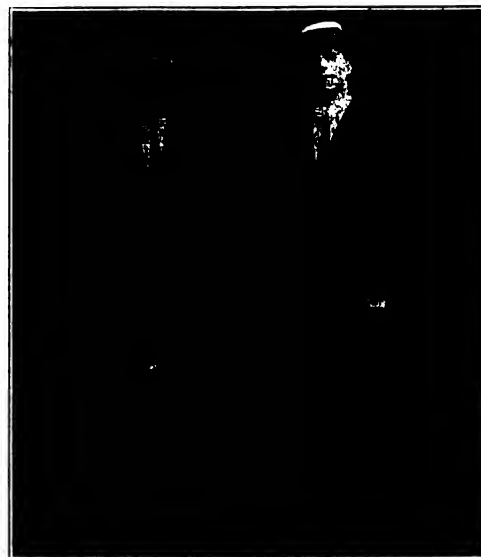
In these different cases, Edward J. Ader, theatrical lawyer, represented Mrs. Toler, Miss Turner, Mr. Hudspeth and Mrs. Brown.

Theatrical New York didn't miss the snow this winter. It has been frosty enough along Broadway.



FRED DUPREZ

Now in his fourth uninterrupted season, has, by dint of hard work, climbed among the notch class of monologists, etc. MR. DUPREZ is this season carrying an elaborate comic production.



THE TWO HEDDERS

Perhaps the best compliment offered to this act, next to the action of the booking representatives in the UNITED BOOKING OFFICES, in arranging a route of consecutive time for the season of 1911-1912, was the criticism offered by VARIETY in which Hedder and Son were compared favorably with the Willie Pantzer Troupe and Belchaire Brothers.

Managers and critics agree that Hedder and Son is the best dressed and fastest working acrobatic act playing the big time.

SULLIVAN-CONSIDINE and WESTERN VAUDEVILLE MANAGERS' ASSOCIATION thus follow their present bookings.

The act is under the direction of NORMAN JEFFERIES and H. BART McHUGH.

HACKETT-BUCKLEY MARRIAGE.

Milwaukee, Dec. 19.

James K. Hackett was married Saturday to Mary Buckley, his leading woman for three years, and who lately returned from London.

NEW DeKALB GOING.

The new DeKalb theatre, the latest of the Fluegelman-Cunningham chain, opened Dec. 18, with a "pop" bill furnished by Harry Shea.

The new house is at Broadway and DeKalb avenue, Brooklyn, and has a seating capacity of 1,600.

The feature of the show was Edna May Spooner, who will present a different sketch each week.

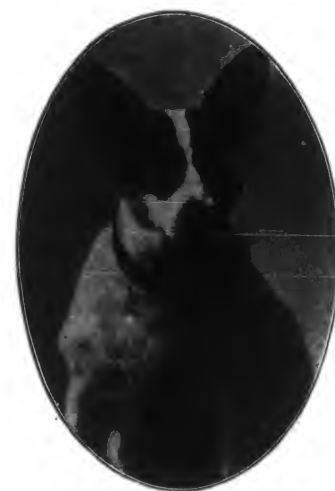
HAWAIIAN PLAY CASTED.

In Richard Walton Tully's new Hawaiian play, "The Bird of Paradise," which Oliver Morosco will show in New York around New Year's he has Guy Bates Post, Theodore Roberts, Lewis S. Stone, Albert Perry, W. J. Constantine, Laurette Taylor, Ida Waterman, Pamela Graythorne, Julia Nagl, Nona Kelley and Nance Caldwell to play the principal roles.



BILLY H. JONES
MUSICAL ECCENTRIC.

On tour UNITED TIME, at present playing MR. F. F. PROCTOR'S THEATRES. A Merry Xmas and Happy New Year to all.



PATRICE'S "DOC"

"DOC," the faithful four footed friend and companion of Patrice's for nineteen years, died Dec. 14. Miss Patrice had had "Doc" since six weeks old, and was not separated from the dog up to his death.

"DOC" was known and liked by thousands in and out of the profession. The dog traveled with MISS PATRICE, and was the first animal ever given a pass to ride in a Pullman. SENATOR TIMOTHY D. SULLIVAN secured the pass.

MISS PATRICE has traveled over the world, always with "Doc," stopping at hotels where no other animal had ever been permitted.

A bull terrier, "DOC" seemed to make friends as easily as did his mistress. Post cards would flow in to Miss Patrice addressed to "Doc" from professional friends. Even Xmas presents were loaded upon the dog.

Burial service was held at the Merritt Undertaking Establishment on 42d street, New York, Dec. 16. The burial took place at Hartsdale, N. Y. MISS PATRICE is inconsolably grieved over her loss, having become greatly attached to "DOC." Death was due to age.



STELLA CHATELAINE.

WITH FLORENZ ZIEGFELD, JR.'S, "FOLLIES OF 1911."

Miss Chatelaine in the New York Roof summer show has been immensely successful. She has particularly scored in the "rag" dances, and has attracted notice for her work in the other portions of the performance.

TACKLING BRIDGEPORT.

Bridgeport, N. Y., Dec. 19.

A new stock company is expected to open here Christmas Day, the organization being backed by Mr. Carpenter, who was in on the stock deal at White Plains, N. Y.

Players were secured through the D'Arcy & Wolford offices, New York, Dec. 15-16.

TOUR COMES TO AN END.

Chicago, Dec. 19.

The tour of "The Girl in the Train," first used as a starring vehicle in this country by Claude Gillingwater and later by Frank Daniels, and still more recently by C. William Kolb, was brought to an end Saturday night in Minneapolis.



GREEN, McHENDRY AND DEANE.

NOVELTY ENTERTAINERS.

This week (Dec. 18), P. G. Williams' Greenpoint, Brooklyn. Merry Xmas and Happy New Year to all Friends. Direction EDWARD S. KELLER.

BIG HOUSE SHUT.

Harrisburg, Pa., Dec. 19.

The Chestnut Street theatre on the Nixon-Nirdlinger circuit, which opened Thanksgiving Day, closed Saturday night. This house, which has one of the largest seating capacities in the city, has been run under several names during the past eighteen months, but all managers found it difficult to induce paying audiences to attend.

BUILDING IN BAY RIDGE.

William Fox, in association with Sol Brill, has purchased from Sydney Cohen a plot of ground at 44th street and 5th avenue, Bay Ridge, for a price said to be in the neighborhood of \$60,000, on which they propose to erect a theatre.

The plot is 200 feet wide by 100 feet deep. A house will be built on it capable of seating about 2,000 people.

The burlesque managers are not marrying as often as formerly.

Vaudeville is out of breath—if it gets its second wind.



OLIVE PALMER

THE DAINY FRENCH ARTISTE

One of the OLIVE THROCKMORTON, the famous English actress, who has been in the city for some time, and during Merry Christmas and Happy New Year to all.



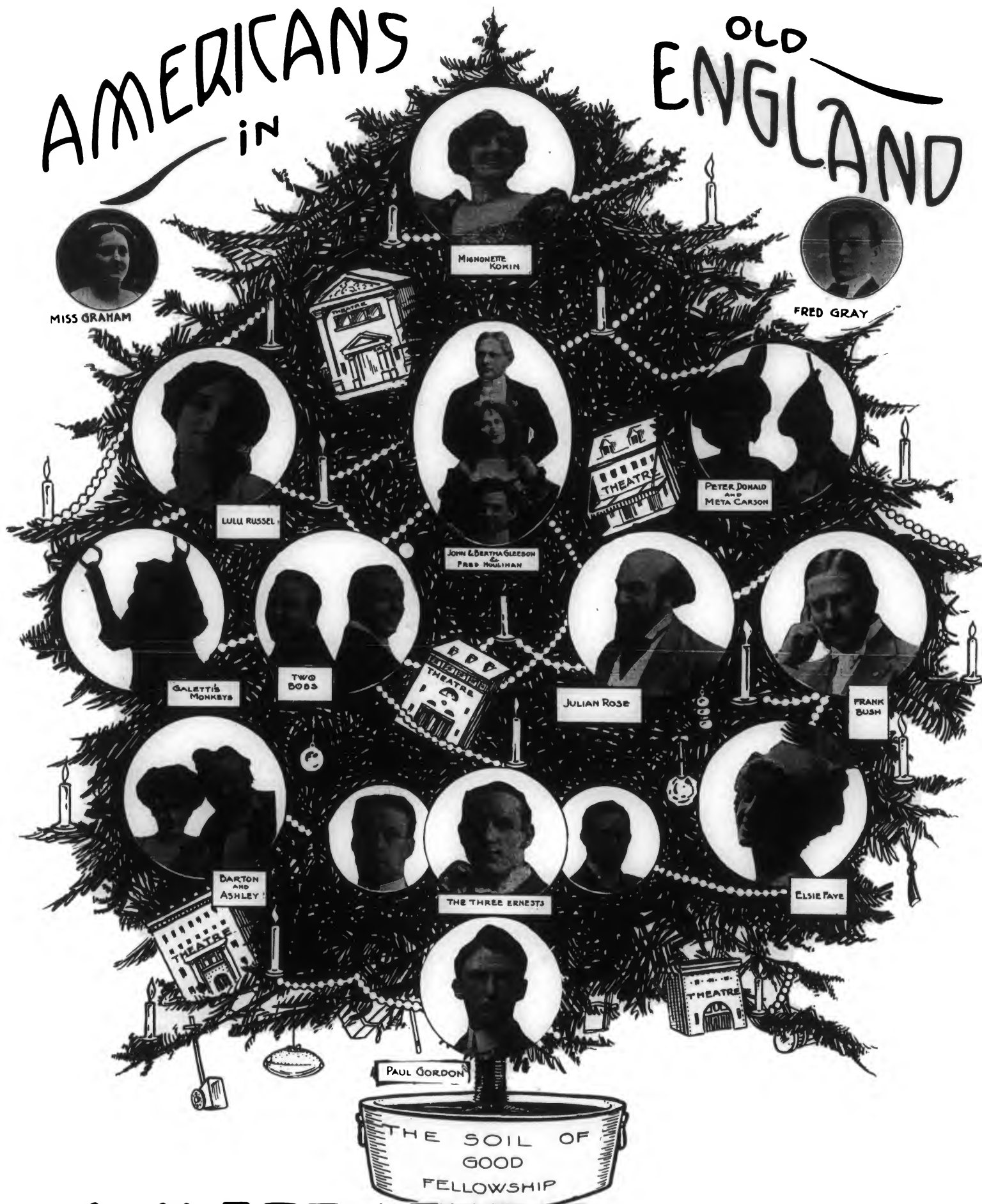
WILLIAM AERIAL BARTLETT'S Anna.

A SENSATIONAL double trapeze act, appearing in the latter part of the show. These acts are new and original.

The AERIAL BARTLETT'S, who have been in the city for some time, and during Merry Christmas and Happy New Year to all.

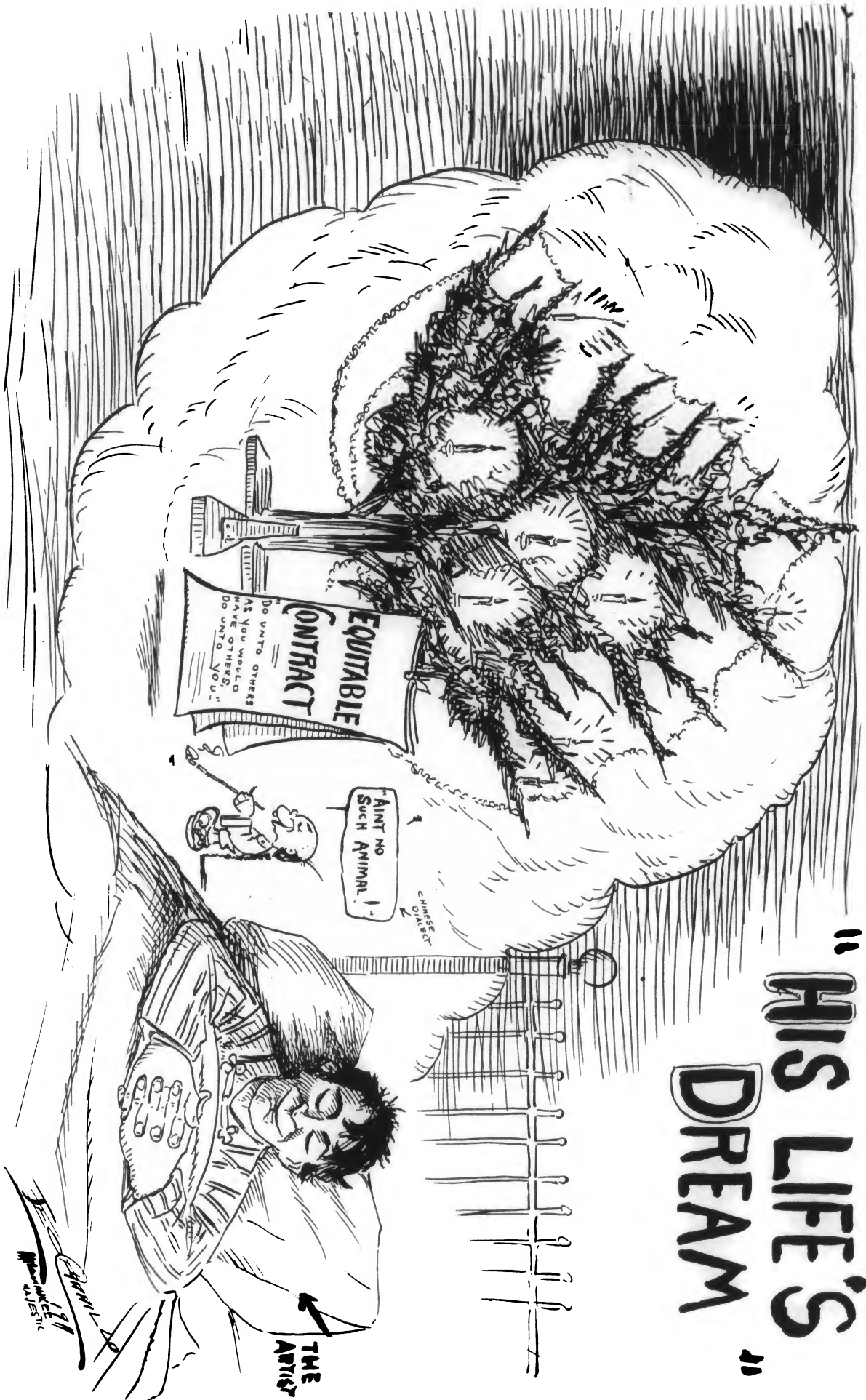
AMERICANS
in

OLD
ENGLAND



A MERRY CHRISTMAS TREE

"HIS LIFE'S DREAM"





BETH TATE,

Captivating American Comedienne, has scored a resounding hit in England. Miss Tate was booked for a solid year after a week's trial in one of London's West End Halls.

THE HAMBURG "DOM."

Hamburg, Germany, Dec. 6.

The "Dom" time this season is a winner. At night the masses are packed in like sardines.

The variety theatres are in full blast. Directors and agents are beginning to get in. The English managers were the first to arrive.

One of the feature acts will be Orford's Elephants, booked for a twenty-four weeks' stay at the Hansa theatre here.

Fitzgerald and His Club Juggling Girls are topping the bill at the Hansa.

As the act has made a big hit, it is in demand.

De Marlo, another American act at the Hansa, came here with two years booked ahead. Baggenson is also here.

There are but few American acts in Hamburg, all at the Hansa. English acts are also missing this season. It is figured out that this is an off year for both the English and American acts, none caring to take any chances. There are however plenty of English agents on the spot.

The Harmonia Cafe is the principal rendezvous of the agents, directors and performers.



ALBERT E. LOWE

President and Managing Director of Lowe's Fifth Avenue Amusement Co. and Eden Theatre Co., controlling theatres in New York and Brooklyn.

The Lowe Fifth Avenue Amusement Co. is now erecting one of the handsomest theatres in New York City, at 110th Street and Fifth Avenue, at a cost of \$140,000, seating 1,300 people, to be completed March 1.

ALBERT E. LOWE does not want the public to confound his investments with any other theatrical enterprises. All contracts for building, leasing, engagement of talent, or otherwise, must be signed by ALBERT E. LOWE, President and Managing Director.

VALE IN JERSEY CITY.

Corse Payton had his eyes on the Orpheum, Jersey City, for another stock company but Travers Vale, who formerly had a stock organization in Hoboken, beat him to it.

Vale has signed a lease and is expected to pay out something like \$22,400 a year for the rental of the house. The Vale stock regime begins in Jersey City Christmas Day. Louise Vale will be the leading woman of the Orpheum.

SIGNING DUPLICATE CASTS.

Matt Grau is forming a second "Louisiana Lou" company for Harry Askin, Chicago. He expects to land Maude Raymond for the role taken by Sophie Tucker in the original company and Samuel Liebert for Alex. Carr's part.

The show opens Jan. 7 in the west. For K. & E.'s new "Pink Lady" company Grau has signed Octavia Brodeski, Josie Intropide, and Harry Lehman, stage manager; for the Lulu Glaser show, Lester Brown and Harry Howard; Harriet Burt and Sydney DeGray, for A. H. Woods' "Modest Suzanne"; George Nathanson, with Henry W. Savage's "Everywoman."

FIXING UP NEW YEAR'S EVE.

At the New York theatre New Year's Eve, a show will be given by Florenz Ziegfeld with his "Follies of 1911" furnishing the entertainment. Bert Williams and other principals will be seen in specialties.

Other New York theatres are expected to have special bills or concerts New Year's Eve.

The Kilties Band is announced for a special concert at Daly's. The Shuberts will have "concerts" at the Casino, Lyric and Herald Square theatres.

LEAVES "FOLLIES OF DAY."

"The Follies of the Day" on the Western Burlesque Wheel lost Louie Dacre Dec. 9. Miss Dacre closed with the show on that date. For the weeks of Dec. 18 and 25, Miss Dacre will be the extra attraction at the Howard, Boston, becoming the extra feature with "The Lady Buccaneers" for the following five weeks.

It's a softer job running a reel mill in a junction than operating a Palace of Plays with the Biggest Hit of the Season on Broadway.





KATHRYN PEARL

Appearing in the Baseball Sketch, **"LEARNING THE GAME,"** with

"Chief" Bender, Jack Coombs and Cy Morgan

Star Pitchers of the World's Champion Athletics

AND VIOLET PEARL

Management, **JOHN R. ROBINSON**

Direction, **ALF T. WILTON**

SMALL TIME IN ENGLAND

BY PAUL MURRAY.

(Mr. Murray is Booking Manager of the Varieties Theatres Controlling Company of England, which is the booking clearing house for from twenty-five to thirty or more of the best class English halls, inclusive of Alfred Butt's Palace and Palace-Victoria, London. The Walter De Frece theatres (now including the former Baronsford Tour) are also booked through Mr. Murray. Messrs Butt and DeFrece organized the Controlling Co. Mr. Murray, though but twenty-six years of age, is considered one of the shrewdest bookers and best showmen abroad.—Ed.)

London, Dec. 10.

Although connected with a "Big Time" circuit, I feel I can write on the above subject with some show of authority, through the number of "Small Time" houses operated in conjunction with us.

ilar lines, irrespective of the status of the various towns.

This would be all right were it not for the fact that the big town will not patronize the same grade of show as that patronized by the small town.

The "Small Time" show is all right,

all the "Big Time" provincial houses, to fill the rest of their year's time in London, with the almost certain prospect that pantomime will give a good salary for three months.

A feature number, like Wilkie

making a profit, but he is satisfied with the advertisement.

When he reverts to the "Small Time" show he wonders why his audience accuse him of cheating. Oh! but audiences are greedy!



FRANK SPISELLE

of
FRANK SPISELLE AND CO.,
"The Continental Walter."

"Small Time" has never been officially recognized by an English circuit with any pretensions, the idea being to run the whole circuit on sim-

and is probably as good an entertainment as the "Big Time" one, but the public in the latter town are "wise," and being "wise" insist on "names" on a bill, not one or two, but half a dozen.

The "Big Time" public like to think that the show is costing the manager an enormous amount of money. They would hate to see him get away with it too easily.

The attempt to ignore any distinction between "Big Time" and "Small Time" resulted in the latter being overburdened and finally collapsing.

Gradually the discovery that the act that was bottoming or middling the "Big Time" was good enough to headline the "Small Time" commenced to right matters and the sad spectacle (from a managerial point of view) of "Small Time" bills struggling under the load of "Big Time" salaries began to grow less and less.

Now "Small Time" is an accepted fact, and its requirements are studied with the same care and precision as those of "Big Time." Woe be unto the manager who thinks that a \$12 cut in salary is all that is necessary.

The really "Star" acts in England are so few it is the easiest matter in the world for them, after playing



W. C. FIELDS
"THE ORIGINATOR."
Still playing in Europe.

Bard or George Roby, will play twenty-eight weeks in London, in two sections of fourteen weeks each. Pantomime claims them for twelve weeks. Total forty. Deduct two or three weeks' vacation and they have ten or nine weeks left for provincial "Big Time."

The fatal mistake the "Small Time" manager makes is when he gets desperate and puts on a "Big Time" show. For the week all is well. His small admission prices prevent him

In England there is no line drawn between "Small Time acts" and "Big Time acts." As many new acts make their first appearance on "Big Time" as on the other. In most cases the act finds himself occupying an exalted position on the "Small Time" that is usually denied him on "Big Time."

But, you may ask where does the "Small Time" act come from?

Dear Readers, if I only knew!



ALTA PHIPPS.

The stunning leading woman with Max Speigl's "COLLEGE GIRLS." Her charm of manner, excellent singing voice and extensive and elaborate wardrobe have caused a commotion along the route of the EASTERN WHEEL.



LA REINE
Personal Representative, S. M. GARDNER.
Direction, CHAS. WILSHIRN.



CHESTER D'AMON.

Is a phenomenal MIND READER, known the world over, his work is recognized as the most evidential ever given. His power to bring to light the secrets locked in the embrace of the dead and kept hidden by the living is the wonder of all who listen to his delineations.

It's not hard to be a producer in the legitimate, but it's hard to remain one.



DABS

**BEST OF ALL
CIGARETTES**

The Smoke of the Thesplan
Official Cigarette of

"THE GOBBLERS"

"SPLITTING."

By GENE BUCK.

Good bye, partner, best of luck!
Think, though, you might have stuck.
Figured you would use some sense
When the act is goin' immense.
Awful sorry—you know best:
Thought you different from the rest.
Didn't think we'd ever split.
Never dreamed you'd ever quit.

When we started, years ago,
Ran away and joined a show
I remember what we said,
That we'd stick till we were dead.
Now you're bustin' up the act
And quittin' cold, that's a fact.
Never thought we'd ever part;
Liked you always from the start.

I will miss you every day,
'Cause I like you every way;
Tain't so much the acting part;
We were like pals—it hurts my heart.

When times were bad, you know when,
Things were very different then,
Eating butter cakes in Childs,
Workin' parks out in the wilds.

Fifty-fifty, clothes and dough,
We were happy; ain't it so?
Never argued, never fought,
Got along the way we ought.
We were tickled, you and I,
Those mem'ries will never die.
Good bye, partner, here's my hand.
Sorry you don't understand.

You're not goin'! changed your mind?
Now, after all, Fate is kind.
You're a wonder; honest true,
And all the time I'm for you.
You were kiddin' all the while,
Yes, you were; don't make me smile.
Say, hurry up, here's the train!
Don't kid me that way again.

Many a home was happy before the
"small time" came.



THE INCOMPARABLE
ENOCH

In his Funny Swimming and Talking Tank Act
Dir., **JAMES CLANCY**, Putnam Bldg., New York City

A MERRY CHRISTMAS
AND A HAPPY NEW YEAR

To All Our Friends and Well Wishers

THE BELL FAMILY



MARVELOUS
GRIFFITH

AND MANAGER
E. K. NADEL

EXTEND HOLIDAY
Greetings

TO THE
**VAUDEVILLE
WORLD**

SUCCESSFULLY
HEADLINING
POLI CIRCUIT

BOOKED BY
PAT CASEY

*Wishing Variety and
all its readers
A Merry Christmas
and A Happy New Year*

Wm. Huffman

REPRESENTING

THE STANDARD Engraving Co.

PHOTO-ENGRAVERS, ELECTROTYPERS
DESIGNERS

560-562 SEVENTH AVENUE
NEW YORK

MAKERS OF THEATRICAL "CUTS"

Most All Performers Know Dr. PRATT —Those Who Don't—Certainly Should!

BECAUSE Your "Personal" APPEARANCE is the most valuable ASSET you possess.

Dr. PRATT is the surgeon who straightens crooked or unshapely noses—instantly!

REMOVES "Bags" from underneath the eyes, "Sags" from underneath the chin.

LIFTS UP the flabby, sagging face permanently.

RESTORES the pleasing, graceful contour to the face, chin and neck.

MAKES the face that **LOOKS LIKE 60 LOOK LIKE SWEET 16.**

NOTE — If you really want to know what impression you are making—study your FACE instead of your "clothes." Because, it's your face, after all, that counts and makes the lasting impression.



See or Write DR. PRATT
About Your Face, Skin, Scalp,
Features or Complexion.
1122 Broadway, Cor. 25th St.,
New York. Hours 9 to 7
Daily, 10 to 2 Sundays.

FROM THE PACIFIC TO THE ATLANTIC

WE BEG TO ANNOUNCE, DURING THE MONTHS OF

January, February, March, the **BLOSSOM SEELEY** "SPECIAL" WILL LEAVE
HAMMERSTEIN'S VICTORIA Via PERCY WILLIAMS and
ORPHEUM ROUTE, Twice Daily. Stop-over tickets can be secured by addressing all communications to
MAX HART, General Agent, Putnam Building, New York City

LOOK! DEC. 24, 1911, AT COLUMBIA THEATRE LOOK!

Martyn and Howze Sisters

With GALLAGHER and SHEAN "BIG BANNER SHOW!"

Merry Christmas to All!

P. S.—We're Using Will Rossiter's "Good Luck" Songs

The Bewildering Sensation of the Hour

Mercedes

RECORD BREAKER

Now playing to record business over Interstate Circuit

NOTE—I hold a record for business and playing more return dates than any act that played W. V. M. A. time last season.

The Only Act of Its Kind in the World

SPECIAL—I put on free advertising stunts that create talk. I work up your papers—New Features Nightly.

For full particulars write me at once

First Open Time April 12, 1912

P. S.—This is my sixteenth consecutive month on this time.

The Burton Dress Company

Invites All Ladies Who Want to be Smartly

Gowned to Come

and Inspect Their Parisian Style Models

for the Mid-Winter Season

at Prices That Will Prove a Revelation

Burton Dress Company

164 Fifth Avenue

New York City

Merry Xmas and a Happy New Year to Everybody

From

"VANITY FAIR" Company

Including

BOWMAN BROTHERS, BOB VAN OSTEN, JOE EMERSON
4 ARMSTRONGS, SAM GOLDMAN and ROSE STEVENS

WORLD'S NEWEST SENSATION IN ART

BEAUTIFUL
EWILDERING
EDAZZLING

ARIS MYSTERIE

SPLENDID
HAPELY
YLPHS

RECORD BREAKER OF SULLIVAN & CONSIDINE CIRCUIT

Direction of **ALF. T. WILTON**

NELLIE **THE NEW TEAM** **ORIGINAL ERNEST S.**
VERONICA AND HURL-FALLS
MEZZO-SOPRANIST **A UNIQUE ACT** now playing the U. B. O. TIME **COMEDY ACROBAT**

HARRY Colored Versatile Novelty **HATTIE**
BOLDEN

Acrobat
Baton
Piano

COMEDY
SINGERS and DANCERS

All in "ONE"

Representative, **JO PAIGE SMITH**

Four Finger
Whistling
Drumming
Acrobat

"SAME TO YOU AND MANY OF 'EM"
GEORGE THATCHER

UNCLE BILLY in "THE LITTLEST REBEL" with
DUSTIN and WILLIAM FARNUM

Management, **A. H. WOODS**



William Bernstein
SHORT VAMP SHOES
TRADE MARK

54 West 31st Street, New York
JUST WEST OF BROADWAY

ANNOUNCING THE OPENING OF
A BRANCH SHOP

1591 BROADWAY, AT 48th STREET

Orders by mail or wire invited

Complete
line of all
prevailing
modes at
both stores

Ready-to-
wear and
custom-
made

Best Wishes from all our friends from the **BOYS** of the
York Music Publishing Co.

MORRIS

"BILLY" L.

RUBEY

Ritter, Geller and Cowan

The Rah Rah Boys

Oh, You "COLLEGE RAG"



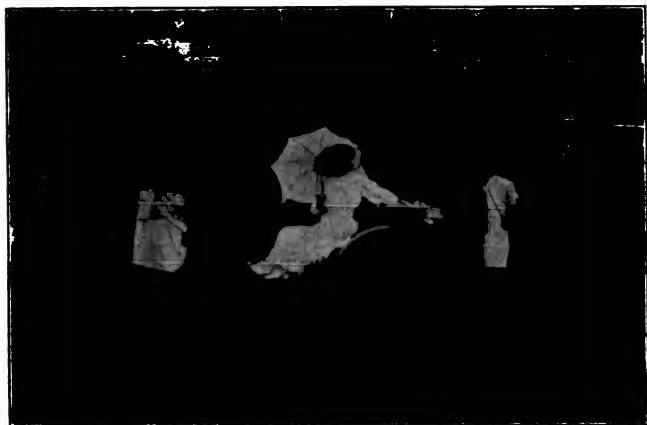
Merry
Xmas
and
Happy
New
Year
to all
my Friends

AUGUST DREYER

Counsellor at Law

154 NASSAU STREET

NEW YORK



ADA REEVE

The English singing comedienne, and her Zulu Rickshaw boys, taken at Natal, South Africa, during Miss Reeve's visit to that country.
Miss Reeve is now touring the United States upon her first visit in American vaudeville.

"It was a Long Warble from San Francisco to New York"

Percy Denton

NOW WITH

"Shorty McCabe"

Under the Management of Messrs.

FRAZEE & LEDERER

For a Run, Cort Theatre, Chicago, Jan. 7, 1912

Permanent address, care VARIETY, New York

G. Molasso

Pantomimist and Producer

"Darling of Paris" Co.

ORPHEUM CIRCUIT

"La Sanombule" Co.

ORPHEUM CIRCUIT

"Paris by Night" Co.

U. B. O.

Touring MEXICO and CUBA
with his own Company, meeting
with greatest SUCCESS.

Merry Christmas and
Happy New Year
To All

Vaudeville Managers—Attention!

Are you satisfied with your Acts? If not, why not change? We can furnish the best of acts on short notice. **Real, Regular, Refined Acts** that will draw the PEOPLE and PAY THE HOUSE! WRITE US AT ONCE!

CO-OPERATIVE THEATRICAL ASSOCIATION, Grand Opera House Building
CHICAGO, ILL.

THE MUSICAL-COMEDY RECORD OF 1911-12

In the Only Real Producing Theatre in America

La SALLE OPERA-HOUSE

CHICAGO

HARRY ASKIN, Managing-Director

"LOUISIANA LOU"

A Tuneful Trip to the Mardi-Gras

Written, Rhymed, and Composed by

ADDISON BURKHARDT, FREDERICK DONAGHEY, BEN. M. JEROME

Staged by FRANK SMITHSON

Best Musical-Comedy Cast in History, Headed by

ALEXANDER CARR

with
MISS SOPHIE TUCKER, BERNARD GRANVILLE

and including

Miss Eva Fallon
Miss Beth Smalley
Miss Annabell Neilson
Wm. Riley Hatch
Robert O'Connor

Miss Mary Quive
Miss Dorothy Dayne
Miss Harriet Lathrop
Paul McCarty
Joseph Burton

and the Greatest Singing, Dancing, Looking Chorus in the World.

FIBRE TRUNKS, \$12

Heavy Steel Clamped, One Tray, the best value in the world. These trunks are thoroughly well made and are better than most trunks offered to the profession at \$17 to \$19.

NET PRICES: 32 in., \$12.00; 34 in., \$12.50; 36 in., \$13.00; 38 in., \$13.50; 40 in., \$14.00.
A deposit of \$2.00 required on all mail orders for deliveries out of town, C. O. D.

H. HARRIS, 933 Broadway, between 21st and 22d Sts., New York
Everything in the Trunk, Bag and Suit Case Line always on display at most reasonable prices.
Special Order Work.

YOU SHOULD KNOW

That the beautiful rain storm effect used by HARRY LINTON and ANITA LAURENCE in their new musical comedy sketch "THE PIANO STORE" is their personal property and fully protected.

Anyone desiring to use this effect can do so by paying a reasonable royalty to the inventor, Miss Anita Laurence.

INFRINGEMENTS WILL BE PROSECUTED

Griffin Circuit

The Hide away big time circuit. No acts too big. Exclusive agents. Write or wire PETER F. GRIFFIN, Booking Agent, Griffin Vaudeville Circuit, Variety Bldg., Toronto, Can.

BETTY WILLARD NANCY
BEAUVERE = REED = ST. JOHN

VARIETY.

Beauvere, Reed and St. John.
"Colonial Pastimes" (Musical).
13 Mins.; Three (Interior: Special Drop and Set).

A very pretty act is the new one of Beauvere, Reed and St. John, formerly Reed and St. John. The turn opens on dark stage, with a Colonial mansion Front transparency. As a low light flickers, behind the drop is seen a parlor set, with the three members in Colonial dress, playing instruments. The violinist is an exceptional performer. Before the scene lighted up, the combination of the violin and an organ gave an impression a cello was in use. Brasses are also played. The finale arrives with the lights dimming, until the figures inside the parlor are blotted out, and the drop is again the only visible thing upon the stage. Beauvere, Reed and St. John are fitted for the big time now, on appearance alone. The prettiness of the setting and costumes really make this a novelty musical number.

WASHINGTON, D. C., TIMES.

"Colonial Pastimes."

The Beauvere, Reed & St. John Trio appeared at the Imperial Theatre, Washington, the past week with their excellent instrumental novelty, entitled "Colonial Pastimes" and registered the hit of an excellent bill. The trio has one of the most splendid novelty acts seen in vaudeville in many a day, and with their playing on the various instruments and scenic equipment were well deserving the ovation which greeted them.

IN

"COLONIAL PASTIMES"

Direction,

BILLY ATWELL

Booked Solid S. & C. Time

A MERRY XMAS TO ALL

A FEW PRESS NOTICES

NEW YORK TELEGRAPH.

In Washington, D. C.

"Colonial Pastimes," or the splendid instrumental act introduced into vaudeville by Beauvere, Reed & St. John, was the hit of the bill at the Imperial Theatre, Washington, D. C., this week.

A drop showing the exterior of a Southern manor, and music befitting the time, opens the act.

The lights grow dimmer and dimmer and through the drop one sees the interior of a real Southern library. The lights grow brighter and one sees entering on the scene a page dressed in magnificent costume, typifying clothes worn by Southern society just prior to the Civil War.

At an organ is seated a young lady, dressed in keeping with the atmosphere, and at a spinning wheel on the other side of the room is seated another young lady, also dressed in costume typifying the time. A beautiful atmosphere is created by the scenery and costuming, and the three artists play various selections on different instruments. A violin, brass instruments and an organ are used with splendid effect, and the melodies they render are all old-time tunes, keeping the consistency of the act.

To the strains of "Silver Threads Among the Gold" the lights grow dimmer until they are extinguished, and then again one finds himself outside of the manor. The act is a novelty from its inception and a revelation in the way of instrumental turns, and it seems to one that the audience is taken in hand, led into the musical atmosphere of the period of 1860 and brought back again.

In presenting a novelty turn of this kind Beauvere, Reed & St. John are to be congratulated in obtaining a vehicle which is so welcome an addition to vaudeville.

MARCUS LOEW'S NEW ENGLAND BRANCH

GAIETY THEATRE BUILDING, BOSTON

FRED MARDIO, Manager

Booking **GOOD ACTS** in **GOOD HOUSES** and **Plenty of Them**

ALBERT DONNELLY The Silent Silhouette Humorist
FIRST TIME IN AMERICA

In a new and novel exhibition of hand shadowgraphs. Expressly imported from Europe for a current tour of the **Sullivan-Considine Circuit**
Direction of **CLIFFORD FISHER**, Putnam Building, New York City



ROSE SYDELLE

ROSE SYDELLE

And Her Famous

"LONDON BELLES"

The One Big Hit of Burlesque, with

CAMPBELL and WEBER in "OH! PAPA"

A Merry Christmas and A Happy New Year to All



CAMPBELL and WEBER



CHAS.

INNESS

MAUD

AND

RYAN**ORPHEUM TOUR**Driven out of
New York by**PAT CASEY****FRED KARNO'S LONDON CO.**

IN

"A NIGHT IN AN ENGLISH MUSIC HALL"**THE GREATEST OF ALL BURLESQUES**

WITH

BILLIE REEVES

IN HIS ORIGINAL PART OF "THE DRUNK"

All communications to General Manager **FRANK O'NEILL**

Care of Clarke Bros.

Tribune Building, New York City

BOOKED SOLID UNITED TIME

THROUGH

PAT CASEY

NEW YORK CRITICS TELL HOW FRANK TINNEY

That "DARK SPOT OF JOY"

PUT IT OVER AT THE WINTER GARDEN, NEW YORK

The Season's Revelation in Burnt Work

RUN YOUR SIGHTSEERS OVER THESE NOTICES IN THE NEW YORK PAPERS:

ADOLPH KLAUBER, TIMES

As it stands, the best feature up to a late hour had been a recruit from the vaudeilles, FRANK TINNEY, whose method of making fun is absolutely fresh and unique and stamps him as a really brilliant performer in his line. Holding the stage for possibly 20 minutes, he filled each one of them with a big hearty laugh. Mr. TINNEY is the best cure for the blues that has appeared in many a long day.

MAIL

There is an exceptionally good monologue specialty by FRANK TINNEY.

ROBERT WELCH, EVENING TELEGRAM

The real honors of the evening went to FRANK TINNEY, who preceded Mme. Deslys with a sketch in blackface that had real merit and decided novelty.

CHARLES DARTON, EVENING WORLD

Before FRANK TINNEY came on and gave the audience something to laugh at there was nothing to do but sit and wait for Gaby.

LOUIS SHERWIN, GLOBE

The funniest thing in the whole entertainment, however, is a vaudeville specialty by FRANK TINNEY.

CHARLES SAWYER, POST

It was not until FRANK TINNEY, a burnt-cork monologue performer, appeared that the house really woke up and enjoyed itself. He is one of the most amusing men of his type seen on the New York stage in years. His sayings were funny and his methods new. There was not a dull moment during his brief stay, and everybody wanted more of him.

J. W. ASHMORE, COMMERCIAL

FRANK TINNEY enlivens things with a clever entr'acte specialty.

ARTHUR ZIEGLER, HERALD

FRANK TINNEY shone by his utter nonsense.

R. W. SIMMONS, JOURNAL OF COMMERCE

FRANK TINNEY "got over" in great shape.

CHANNING POLLOCK, GREEN BOOK (December)

A blackfaced monologist named FRANK TINNEY makes the hit of the show—without the assistance of royalty.

SIME, VARIETY

FRANK TINNEY, in his blackface specialty, is the one big hit.



WILLIAM COLLIER.

Vaudeville "Cut" OUTFITS

One single column, coarse screen, newspaper halftone and two electrotypes.

One double column, coarse screen, newspaper halftone and two electrotypes.

\$5.00

One single column, coarse screen, newspaper halftone and six electrotypes.

One double column, coarse screen, newspaper halftone and six electrotypes.

\$7.50

One single column, coarse screen, newspaper halftone and twelve electrotypes.

One double column, coarse screen, newspaper halftone and twelve electrotypes.

\$12.50

THE STANDARD Engraving Co.
PHOTO-ENGRAVERS, ELECTROTYPERS
DESIGNERS

560-562 SEVENTH AVENUE
NEW YORK



WILLIAM COLLIER.

"Better Service Impossible"

The One Vaudeville Contracting Agency That Charges Only Five Per Cent.

"We Never Misrepresent"

PRUDENTIAL VAUDEVILLE EXCHANGE

WALTER J. PLIMMER
General Manager

Suites 535-6-7-8-9-10 Knickerbocker Theatre Bldg., 1402 Broadway, New York

REPRESENTING REAL THEATRES

BOOKING THE BEST ACTS ON A SQUARE DEAL POLICY TO EVERYBODY

MANAGERS who are dissatisfied with their present booking arrangements will find it to their advantage to give this office a trial

"ANYTHING THERE'S A DOLLAR IN"

JACK LEVY

Gaiety Theatre Bldg., 1547 Broadway, New York

Phone 2164 Bryant. Cable Address, "Jaclev"

Luigi Picaro Troupe

Just Completing a Solid Year's Booking in the Middle-west

RETURNING WEST NEXT AUGUST

Direction, **SAM BAERWITZ**

When answering advertisements kindly mention VARIETY.

OPPOSITION TO NO ONE

SHEA & SHAY

(H. A. SHEA, Proprietor)

Booking the following Theatres in New York City:

Cunningham & Fluegelman's
McKINLEY SQUARE THEATRE
Bronx
DE KALB THEATRE
Brooklyn

J. Wesley Rosenquest's
14th STREET THEATRE
New York
OLYMPIC THEATRE
Brooklyn

Moss & Brill's
86th STREET THEATRE
New York
BAY RIDGE THEATRE
Brooklyn

AND SIX MORE WEEKS

NO ACT TOO IS BIG FOR US TO HANDLE

SHEA & SHAY, Knickerbocker Theatre Building, 1402 Broadway, New York

THE FOUR

The Sensational Hit of
Europe

WE LEAD
all others follow

Funny—and we are Americans, and
have Conquered all of their own
Productions in the Land where
Years ago they had no Equals.
But the Verdict is We Excel them all

AGENT,

Pat Casey

READINGS

EVERYBODY LIKES ME

THOSE WHO DON'T ARE JEALOUS

ANYHOW, HERE'S WISHING THOSE WHO DO
AND THOSE WHO DON'T

A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR



Al Johnson

Hundreds Know Us

Thousands Heard Tell of Us

Millions Never Will

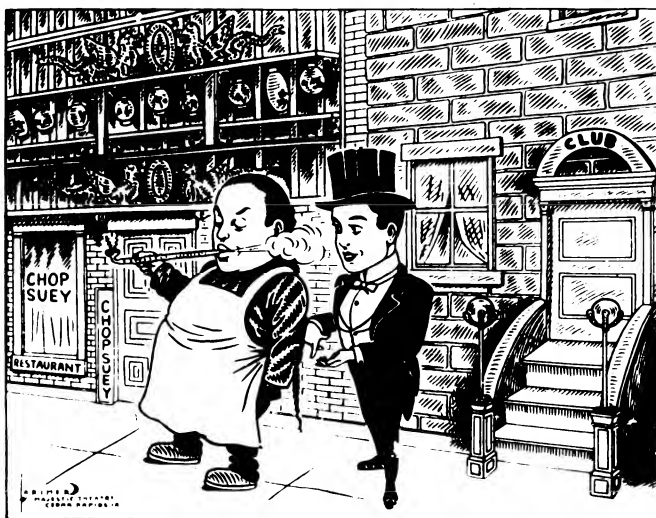
FIDDLER AND SHELTON

**SUFFOCATED WITH
DELIGHTFULNESS**

SPECIAL DROP IN "ONE"



**HARRY
FIDDLER**



4 Reasons Why We Are Like
Some, and
Different From Others

We Sing
We Play
We Do
We Portray

Clean

Songs
Selections
Comedy
Characters

**BYRON
SHELTON**

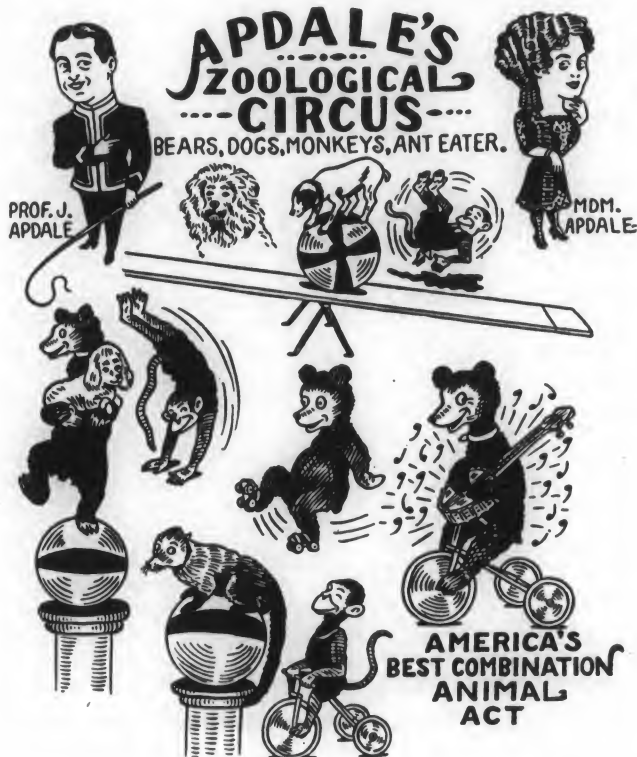


PAT CASEY, Manager

When answering advertisements kindly mention VARIETY.

Season's Greetings

TO ALL



See "JOE" the Great Comedian Monkey
The only monkey working alone in "one,"
doing an encore of a minute and a half.

TO MANAGERS

You Have Played the Rest.
Why Not Play the Best?

This act has worked 98 weeks out of the last
2 years. Complete tour of Orpheum Circuit.
Western Vaudeville Managers' Association.
Twice over Interstate.

BOOKED SOLID UNTIL MAY
THEN COMING EAST

Open Time for Season 1912 and 1913

PAT CASEY

ASSISTANT TRAINERS

Fred Boell

Harry Van Aiken

Harry Puck AND Mabelle Lewis

BOOKED SOLID

on the

ORPHEUM CIRCUIT

Management, AARON KESSLER

Christmas Greetings

FROM

Belle Blanche

Direction, JACK LEVY

Compliments of the Season

HURTIG & SEAMON

A MERRY CHRISTMAS AND
A HAPPY AND PROSPEROUS NEW YEAR
TO ALL FROM

GIL BROWN AND LIL MILLS

PAT CASEY

AT THE BAT

Successful Over ALL the Orpheum Circuit

SAMMY

ALICE

BURNS AND FULTON

Personal Direction

PAT CASEY

Wishing You **THE MERRIEST AND HAPPIEST**



PAULINE



PLAYING UNITED TIME

ARTHUR

ED

DON AND CRAWFORD

IN A NEW COMEDY IN ONE

"WISE AND OTHERWISE"

By
AARON HOFFMAN

NOW IN THE MIDDLE-WEST

ADDRESS, GRANT HOTEL, CHICAGO

MERRY XMAS AND A HAPPY NEW YEAR TO ALL

When Close
By, See

I. H. HERK'S

"Pace Makers" and Sam Rice and His "Daffydills"

(TWO REGULAR SHOWS)

America's Foremost Eccentric Singing and Dancing Comedian

JOHNNY FORD

AT LIBERTY SEASON 1912-13
FOR FIRST CLASS MUSICAL COMEDY

Played leading roles throughout Australia in the "Red Mill," "Belle of New York" and "Prince of Pilsen" Companies. The hit of Chas. B. Dillingham's "Echo" and feature of "\$3,000,000" Companies.

At present touring the Orpheum Circuit.

ASSISTED BY

MR. ROY BARTON AT THE PIANO

Address JOE SULLIVAN, Putnam Building, New York City

THE WARREN PLAYERS

TROUPIN' OUT IN

"CHEESE AND CRACKERS"

The Odd Little Comedy on Theatrical Life by ALAN J. FOSTER

BOOKED SOLID

W. V. M. A. TIME



**VanCleve,
Denton and Pete**

WISH EVERYBODY

A Merry Christmas

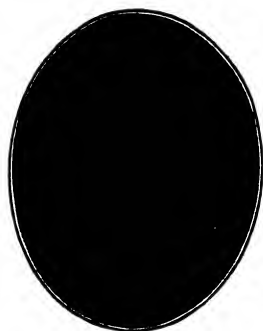
Ketch Pete at the Hippodrome

Would be pleased to hear from acts new to the west

**SAMUEL
BAERWITZ**

Vaudeville Representative

Suite 526—Chicago Opera House Building, Chicago, Ill.



"Gee, But I Like Music
With My Meals"



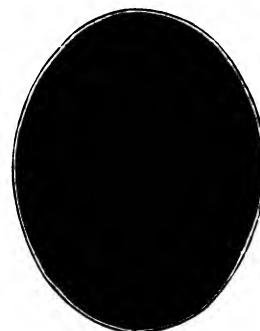
"Red Rose Rag"



"My Pullman
Porter Man"



"If You Talk in Your
Sleep Don't Mention
My Name"



"The Oceana Roll"

CLARICE VANCE

"THE SOUTHERN SINGER"

"VAUDEVILLE"

SHE STANDS ALONE IN HER LINE OF WORK

WINSOME

Una Clayton

AND HER CLEVER PLAYERS

Presenting MISS CLAYTON'S LATEST SUCCESS, the Unique Comedy

"A Child Shall Lead Them"

By MISS CLAYTON

Nothing but PRAISE from PRESS, PUBLIC
and MANAGERS

Represented by

Booked Solid from July, 1911, to June, 1912
(Now on Orpheum Circuit)

PAT CASEY

THAT ACCORDION PLAYER

FROSINI

THE MANAGER'S DELIGHT

And the man who first dignified the Accordion in America

Direction, **PAT CASEY**

*THE "Max Witt"
Vaudeville Acts.*



"Melody Lane Girls"

"Killarney Girls"

"Southern Singing Girls"

"Harmonious Girls"

MAX S. WITT
Manager

Under the Sole Direction of **PAT CASEY**

MICHIGAN VAUDEVILLE CIRCUIT

Owning and Controlling the Vaudeville Theatres in all the Best Cities (Outside of Detroit) in the State of Michigan

THE CHEAPEST R. R. FARES AND THE BEST TIME IN THE MIDDLE WEST TO PLAY

ALL GROUND FLOOR THEATRES—NONE PLAYING OVER THREE SHOWS DAILY

GRAND RAPIDS, MICH.	Orpheum Theatre	Seats..1,260	GILLIGHAM & SMITH ENTERPRISES, Owners and Mgrs.
TO	48 Miles	97c.	
KALAMAZOO, MICH.	Majestic Theatre	Seats..1,350	BIJOU THEATRICAL ENTER. CO., Lessee and Mgr.
TO	23 Miles	46c.	
BATTLE CREEK, MICH.	Bijou Theatre	Seats..1,230	BIJOU THEATRICAL ENTERPRISE CO., Mgr.
TO	108 Miles	\$2.15	
SAGINAW, MICH.	Jeffers Theatre	Seats..1,448	BIJOU AMUSEMENT CO., Lessee—W. A. RUSCO, Mgr.
TO	12 Miles	24c.	
BAY CITY, MICH.	Bijou Theatre	Seats..1,125	J. D. PILMORE, Owner and Mgr.
TO	35 Miles	64c.	
FLINT, MICH.	Bijou Theatre	Seats..1,092	FLINT THEATRE CO., Lessee—FRANK BRYCE, Mgr.
TO	45 Miles	90c.	
LANSING, MICH.	Bijou Theatre	Seats..1,090	BIJOU THEATRICAL ENTERPRISE CO., Lessee and Mgr.
TO	35 Miles	70c.	
JACKSON, MICH.	Bijou Theatre	Seats..1,068	BIJOU THEATRICAL ENTERPRISE CO., Manager
TO	38 Miles	76c.	
ANN ARBOR, MICH.	Majestic Theatre	Seats..1,312	BIJOU THEATRICAL ENTERPRISE CO., Manager

Nine weeks—Total\$6.82 or 75 7/9c. an average movement.

BOOKED BY WESTERN VAUDEVILLE MANAGERS' ASSOCIATION NOTICE TO ARTISTS

This is the Only Circuit in Michigan Booking First Class Acts That Can Offer You Positive Consecutive Work.
Do Not Consider Booking in this State Until First Writing or Wiring.

C. S. HUMPHREY, Personal Agent
Majestic Theatre Bldg., Chicago, Ill.

or

W. S. BUTTERFIELD
Bijou Theatre, Battle Creek, Mich.

THE BIGGEST BOX OFFICE ATTRACTIONS ON EARTH

"MUTT and JEFF"

FOUR COMPANIES NOW PLAYING TO CAPACITY

THE SENSATION OF THE YEAR

GUS HILL, Sole Owner, Columbia Building, Broadway and 47th Street, NEW YORK

FRED MARDO

Gaiety Theatre Building, BOSTON, MASS.

Wishes all his friends and enemies in the Profession

A Merry Christmas
and
A Happy New Year

Marcus Loew's New England Agency

A MERRY CHRISTMAS and HAPPY NEW YEAR To All Friends and Acquaintances

Doutrick's THEATRICAL EXCHANGE

CHAS. H. DOUTRICK, Prop. and Manager.

106 NORTH LA SALLE ST., CHICAGO

WANTED—New Acts, New Faces, Recognized Big Feature Acts, Good Comedy Sketches, Novelty and Musical Acts, etc., for immediate and future time. BOOKING First-class Vaudeville Houses in Chicago and in Illinois. Jumps from 40 cts. to \$4. Also New Houses in Indiana, Iowa, Wisconsin.

PERFORMERS—If you have one or more weeks open, write, wire or phone

When answering advertisements kindly mention VARIETY.

A NOVELTY'S ORIGIN.

(Continued from page 51.)

incredulously, and remarked he was too busy to talk about it. Mr. Curzon was insistent, and actually button-holed Mr. Anderson, explaining all about the act to him, without his consent. After he had concluded, Mr. Anderson said, "Curzon, you are noodly. No such act is practical. I will have to see that act before I would even talk about booking it. If you can produce the act somewhere I will come and see it. Good day." For a moment we felt a bit discouraged. Though only momentarily, however, for we knew all would be well after we got a showing. I never realized

it could be so hard for a new act to get an opening. Apparently everyone thought as did Anderson, that we had a crazy, impossible proposition. Finally, we opened with a circus to give Mr. Anderson an opportunity to see our performance. It was the Carl Hagenbeck show, an immense circus of quality and class.

After our performance we were pronounced a signal success. Mr. Curzon wired Anderson immediately. He came all the way from New York to Chicago expressly to witness our performance. After seeing it he offered us an engagement at the New York Hippodrome. We gave the circus the required two weeks' notice, and left at the end of that time for New York.

Roxy P. La Rocca

America's Greatest Harpist

A RIOT ALL OVER

OPEN TIME, NONE

Blame LEE KRAUS

MONTAUK POINT

THE CENTRE OF ATTRACTION

All eyes are turned toward this narrow neck of land at the end of Long Island.

REAL ESTATE INVESTORS

big and little, are in on this boom. There is a wonderful opportunity for you if you heed the call immediately. Write for beautiful booklet today. It will show you the why and the wherefore.

W. C. REEVES & CO., 124 East 23d Street
GOOD AGENTS WANTED

HOLDEN AND HARRON

"The Messenger Boy and the Show Girl"

Now playing vaudeville and meeting with success everywhere.

Direction, NORMAN JEFFERIES

Merry Christmas and Happy New Year to Friends

SPECIAL FEATURE

MAJESTIC MUSICAL FOUR

"THE MERRY MEN OF MUSIC"

With "BIG GAIETY" COMPANY

MR. ALEX. MILLER, Manager

Representatives for Burlesque, MESSRS. WEBER & JERMON

Compliments of the season to all of our friends from

AUBREY PRINGLE-VIOLET ALLEN and CO.

IN A NOVEL ACT (IN "ONE")

"KEEPING AN APPOINTMENT" By SEARL ALLEN

LOUIS WESLYN, Exclusive Agent

A MERRY XMAS AND HAPPY NEW YEAR TO ALL FRIENDS
ON BOTH SIDES THE ATLANTIC
FROM

Grant Gardner and Marie Stoddard

PRESENTING

"Vaudeville Frivolities" (9th SEASON)

NEW ACT NOW IN PREPARATION FOR 1912-13

Management
JACK LEVY
Gaiety Theater Bldg., New York City

Seasons 11-12
Booked Solid, United Time

THE SUCCESSOR TO "BILLY"

We predict it will be just as great a sensation. Read the first verse and chorus and see if you can guess the last line, which is the title of the song.

The boy I'm soon to marry is the one I've wished for
Ever since I was a girl,
The boy my pal is soon to marry she has fished for
Her poor head is in a whirl.
Mine's a simple boy so fair,
Hers a multi-millionaire;
But wealth is not the only thing I care to live for
Give me love that's on the square.

CHORUS.
Her beau always takes her to operas,
Mine—picture shows;
Her beau buys her diamonds and seal skins,
Mine—just plain clothes.
Her beau is an heir to a million,
Mine—poor and good;
Do you think that I would change with her?
..... ?

We have a male version of this song. *Get it while it is new.* Be one of the first to use a real, regular, natural hit. It is *positively* another "BILLY." When we say *positively*, we mean **POSITIVELY**.

Still another from the House of "BILLY" which is the Acknowledged Sensation of the Day, entitled

"YOU'LL WANT ME BACK"

Great for Singles, also Wonderful Double Number. This is a Real Double Number—one of the greatest ever written—and is arranged so anybody can sing it. It offers both parties an opportunity to work all through the song. *The finish is a riot.* Beautiful harmony, some song for Trios and Quartettes. Also half dozen other great songs.

SEND TEN CENTS IN STAMPS FOR ABOVE COPIES. ORCHESTRA LEADERS: Send thirty cents for Medley Two-Step of "BILLY" AND TWO OTHER NUMBERS. Single numbers, twenty-five cents.

KENDIS & PALEY 1367 BROADWAY NEW YORK CITY
(Cor. 37th Street)

SEASON 1911

SEASON 1912

LOUIS F. MARK A.
WERBA AND LUESCHER

STARS and ATTRACTIONS

General Offices, New York Theatre Bldg., New York

London Offices, 56 Whitcomb St., Leicester Sq., London, Eng.

Cable Address, "SPRINGMAID"

CHRISTIE MACDONALD
in "THE SPRING MAID"

LULU GLASER
in "MISS DUDELSACK"

MIZZI HAJOS
in "THE SPRING MAID"

"THE SPRING MAID"
With Gene Lueska and
Charles McNaughton

"THE SPRING MAID"
Australasian Company
(With Denton, Bode and McKenzie)

"QUO VADIS"
Grand Opera in English
(In Conjunction with Andreas Dippel)

WILKIE BARD
The London Music Hall Favorite
in a New Musical Comedy

ALICE LLOYD
in "LITTLE MISS FIX-IT"

LOUIS MANN
in "ELEVATING A HUSBAND"

CLARA LIPMAN
in "IT DEPENDS ON THE WOMAN"
(In Preparation)

GEORGE MARION
in "THE JOLLY PEASANT"
(In Preparation)

LILLIAN RUSSELL
Now Touring in Vaudeville

"BUB ODER MAEDEL"
A New Viennese Opera
(In Preparation)

TOM McNAUGHTON
Now Leading Comedian with Christie
Macdonald in "THE SPRING MAID"
Next Season in a New Musical Production

MERRY CHRISTMAS AND HAPPY NEW YEAR
TO ALL

ALEXANDER CARR

STARRING IN
"LOUISIANA LOU"

THREE NEW MUSICAL PLAYS IN PREPARATION

THE FOLLOWING ACTS PRODUCED
AND CONTROLLED BY

Joseph Hart

CARRIE DE MAR

"EVERYWIFE"

"A NIGHT IN A TURKISH BATH"

"DINKELSPIEL'S CHRISTMAS"

"HONOR AMONG THIEVES"

"THE BATHING GIRLS"

"LITTLE STRANGER"

"FOXY GRANDPA"

"THE MASTER THIEF"

"KENO CLUB"

"THE GREAT SUGGESTION"



OFFICES

JOSEPH HART

NEW YORK THEATRE BUILDING

ROOM 12

TELEPHONE, 431 BRYANT

THE ORIGINAL

Cadets De Gascogne



Booked Solid

Orpheum Circuit

Great Success Everywhere

No Open Time

Personal Direction

PAT CASEY

Booking Vaudeville Everywhere

**PAT
CASEY
AGENCY**

None Better Known in the World

Most Competent Staff, Complete Connections and Quickest Action

PAT CASEY, Sole Director

Putnam Building, New York City, U. S. A.

BURLESQUE THIS SEASON.

(Continued from page 43.)

go some to stand even with the record this year. In fact the Eastern shows seem to slip back a trifle, excepting in those instances where marked improvement could be detected in the individual performance. In production the Eastern universally progressed, but that is all. The same fault, not so extensive, however, is found in the Eastern Wheel contingent of women principals as on the Western Wheel.

The Western Wheel did improve. That is not saying much, however, for the Western could have done nothing else, and yet remain in the show business. There are so many poor shows this season on the Western Wheel that, in the opinion of the writer, the Wheel is helpless to correct or remedy the poor shows. Were it to start and eliminate those which should be thrown out, there would not be sufficient shows left to keep the circuit going.

It is comparison of the Eastern and Western shows that brings the Western companies into such poor light. The Western would have an opportunity of its own did it but yearly live up to the rainbow promises its promoters make in the summer. But at that the Western Wheel managers have tried this season. That is, they think they have tried. The effect now and then may be seen, but it's hard to make anyone believe that a man who turns out a "\$700 show" is sincere. He is merely trying to slip along. The Western Wheel people evidently cannot forget that one season a "turkey" got the biggest net winnings on the circle.

The few good shows in the Western collection are easily remembered. And they are "clean." It is impossible though for the Western Wheel shows to entirely "clean up" until they engage comedians who can get a laugh legitimately. Two or three of the Western shows so far this season were such "turkeys" and poor ones, that VARIETY's reviewers would not treat them seriously.

A few weeks ago a woman dropped into a picture house show in New York. Returning home, she said to her husband, "No wonder we can't get a girl. They are all in vaudeville. I saw three tonight on the stage who would just fit in my kitchen."

Were the street car companies to complain of a shortage of motormen, it might be well for them to look at some of the alleged comedians in burlesque.

The Western Wheel needs a Censor Committee, and another committee with power to force obedience. When this has been accomplished and shows produced that are actually shows, the Western Wheel will have a patronage all its own, for it is the old fashioned burlesque found there.

The question of "book" for a burlesque production is always in the foreground. The old prices were from \$50 to \$150. The manager merely wanted a skeleton. He left it to the comedians to build up. That succeeded fairly well. But those building-up comedians appear to have quit the business. Now all the comedians do the same thing when it is left to them.

Frank Fogarty

SAYS:



*Long ago a wise philosopher, in meditation lost,
Began to wonder what made life worth while,
And at first he thought of riches, and the struggle that they cost,
Then dismissed the thought of riches with a smile.*

*And he thought of all the big things that men gave their lives to win,
And he thought of all the misery they made;
The suffering and sorrowing, the sordidness and sin,
In the battle front of progress there arrayed.*

*And he came to the conclusion life was not worth while at all,
Just a senseless round of worry, care and strife;
He was wrong, he saw all the big things, but he overlooked the small,
It's the little things that are worth while in life.*

*From the time when first we're conscious, just wee babies, helpless things,
Now and then perhaps we cry out for the moon;
But it loses its attraction in a mother's comfortings,
When to drowsy babes her lullabys she'll crune.*

*Little love looks that she gives us bring the smiles to baby eyes;
Little thoughtful things she does we come to love;
Mother heart and mother hands we quickly learn to idolize,
For the little things she's always thinking of.*

*Then we grow to boy or girlhood, hopes are high and hearts are strong,
And our characters are forming day by day;
Then the little things can turn us toward the right or toward the wrong,
If there's some one there to just point out the way.*

*Just a little word of kindness or a little touch of hate,
Can make us of the good or of the bad;
I sometimes think the little things are what men know as fate—
The things that keep men sane or drive them mad.*

*Then we grow to man or womanhood and all the world is fair,
And love finds place in heart of man and maid;
It's the little thoughtful things they do that make them learn to care—
That make them loving, trusting, unafraid.*

*The man may conquer all the world, may offer wealth and power,
May bring it all and lay it at her feet;
But her heart is far more touched if he but send a simple flower,
To let her know the thought of her is sweet.*

*And she may offer beauty, gold; aye, wealth beyond compare;
May offer all the world pronounced good;
When all he asks or wants is just the touch of loving care,
That is a part of simple womanhood.*

*And then comes life together when the courting days are gone,
And "the little things" that bless the after years,
Makes life thrice worth the living as they come up one by one,
To share their doubts, to share their hopes and fears.*

*And after that, Old Age creeps on, demanding what of life,
A little love, a little care, and then,
A little shelter from the maddening rush and whirling strife,
That goes to make up life for younger men.*

*And then the end. Well, after all, with gold or happiness,
It doesn't matter much what the amount;
We build the total day by day and come to learn, I guess
In building it's the little things that count.*

What they do has been done before. If it isn't the Weber-Fields business, it is something just as familiar. The better known stuff seems to be remembered the best of course. Nowadays burlesque comedians are not going to the trouble even of attempting to remember. They do the first thing that comes handy, with three favorites: "money changing," "imaginary" and the "Dr. Dippy" "slapstick."

A good "book" is very useful. A "book" is a story or plot for a piece or pieces in burlesque, either a two-act affair, or an opening and closing burlesque. In the latter case the burlesques are divided by the olio (vaudeville acts). But good "books" now can only be had from fairly good writers. The writers can more easily dispose of their wares to vaudeville climbers. Burlesque is passed up.

The manager is hard to do business with. Were a manager to go to a high priced writer, asking for a burlesque story, it is odds on the writer now would quote about \$1,000 as his figure. Then the police would have to separate them. Still on the Eastern Wheel is a rented royalty play, costing the burlesque manager \$75 weekly, which means that he will pay for his story this season around \$3,000. Yet this show with its high-priced tale (French farce) from the legitimate will rank as one of the lowest box office drawers on the circuit, when the present season shall have ended.

The other picture is a burlesque manager who told an author while his book was excellent, he could build up a show that would be good enough and save the \$500 asked, although offering to pay the author \$200.

Another story of "book" is of a principal comedian, engaged with the understanding he "put on the show." What he put on didn't please. A writer in Milwaukee, when the show reached that town, submitted a manuscript that the comedian and his manager thought very well of. They offered to buy it. The author set his price. Ridiculous! said they in one breath. Then the comedian put his proposition to the author. He would give him a royalty of \$5 weekly, with the proviso that the author stage the new piece, but allow his (comedian's) name to go on the program as the producer. This, said the comedian, he felt was due him, because he would have to pay \$2.50 a week out of that five as his portion in lieu of having turned out a satisfactory piece himself. And the show as originally played before reaching Milwaukee is still on its Wheel!

Another comedian engaged with a show, agreeing to turn out the piece. This comedian doesn't profess to be an author or a man of ideas. But he has a good memory. The first scenario of what would be in the show, when submitted to the manager, was returned to the comedian, who was enjoying himself, and didn't care about being bothered. Waiting until the last moment he carried the next "book" himself to the rehearsal room. It had to go on. When the show reached New York *Dash* panned it good and plenty. *Dash* didn't know

(Continued on page 116.)

THE GREATEST OLIO IN BURLESQUE

SO ACKNOWLEDGED BY PRESS AND PUBLIC

HIT No. 1	HIT No. 2	HIT No. 3	HIT No. 4
MARGIE AUSTIN AND BLAKE Those Two Nifty Dancing and Singing Girtles	ORIGINALITY ERNEST YERXA AND ADELE Introducing a Spectacular Novelty	FRICK 4 HARMONISTS SINGERS PIERSON SIDNEY	STEINMAN GEO. E. GARDEN WORLD'S GREATEST XYLOPHONIST

JOE and LOU HURTIG'S "GIRLS FROM HAPPYLAND" COMPANY

BILLY ABBOTT AND ELMORE WHITE

Wish All Their Friends A Very Happy Christmas

**SOCIETY
ENTERTAINERS**

Now Touring the
Orpheum Circuit

Represented by
JO PAIGE SMITH

SMALL TIME SIEVE.

(Continued from page 35.)

and "the survival of the fittest" means advancement, some go beyond the "small time." The trouble with many of the new acts is that they try to copy the style of several of the old leading acrobatic acts and always suffer in consequence.

Quartets generally do not last long on the "small time." If any of the singers outshine the others, they step a notch higher, leaving the remainder to make another start in barber shop chords. Good voices are always in demand on the better time and consequently one seldom hears a good singing combination on the "small time."

Dramatic sketches show faster than any others on the "small time." There are many odds against the majority getting any further. One good actor cannot make a "small time" sketch a "big time" reality. He may help it pass favorable comment in the smaller houses, but the others in the act will hold it back. Again the comedy dramatic "bits" or climaxes may lack the power to put it over.

Jugglers who offer a conglomeration of things, stick too long to certain tricks that the average schoolboy can do without batting an eyelid. Their comedy nine times out of ten is off color, forced and decidedly out of place.

Magicians and ventriloquists may run the gamut of "small time" approval but their stock in trade is generally behind the times, being of the sort that fooled them when county fairs first came into popularity. Failure

to learn new feats and originate a novel manner of working, forces them to take what comes along.

Impersonators and imitators use characters that the majority of "small time" audiences have never seen and may never see. With several "big time" artists head and shoulders above them, they haven't the goods when the "big time" chance presents itself.

Anyone who follows both the fortunes of the "big time" and "small time" artists can invariably tell why "small time" acts will never be anything but "small time" acts unless a miracle happens. Inasmuch as the days of miracles are past, the acts in question fail to make the "big time" ripple.

They are now paying fairly good money for the better class of "pop" house acts and with enough of them in the land to keep an act working all the year round, it is more profitable in the end than to work a few weeks on the "big time."

It is the aim of every act to reach the bigger houses. Vaudeville has advanced to such a state the big feature acts that prove box-office cards are almost as scarce as hen's teeth. But with the "small time" houses doing business there is always a haven of rest for those that reach the top and then fall back.

Perhaps the toughest part of "small time" work is for any act to follow a picture whether the film be good or bad. There is always the wrong impression to overcome. The act in question must show something even then that the "small time" may digest with

favor. Otherwise there is only a few handclaps before the next film is run.

With vaudeville classified as the "small time," the "big small time" and the "big time," it is like taking different degrees for an act to reach the pinnacle it strives to gain. For the sake of an act, many a "small time" act is lost.

Within this year, however, there has been a tendency to prepare for the "small time" only. This is particularly true of productions. Accepting that the "small time" is here to stay, and with the range and width of it, some producers have framed up acts for the "small time" only, keeping the price down to suit the "small time" managers. Most of these have been reproductions of "big time" turns, less the furnishings, and a cheap cast.

Other acts are content to go along the "small time"; content with the salary received, and willing to play three shows daily right along while they are working steadily. The type of act that is aiming for the "big time" is not so marked as formerly, although the acts themselves may believe they are destined yet to startle Broadway.

The best of the "small time" is now playing three shows daily, although there are conditions in different sections of the country, which permit only two shows daily to be played with any profit. Other "small timers" have four shows a day, still others have five, and the number of shows increases as the "small time" runs down until it meets the picture show with one or two acts, with the pictures alternating with the acts during the daily session. This is about one degree

THAT RASCAL
**Loney
Haskell**
WISHES
EVERYBODY
THE BEST
OF EVERYTHING

below the former museum performance, where the concert was given every hour.
Mark.

OLD TIME STAGE MANAGERS.

(Continued from page 36.)

ery (now Miner's theatre), George R. Edeson (father of Robert Edeson), Jaques Kruger, William B. Cavanaugh, Charles F. McDonald, George W. Thompson, G. L. Stout, James Pilgrim, Frank Girard, Wm. Fitzsimmons and A. H. Sheldon. The last named is the only survivor of the list (now living in New York).

The performers all took part in the afterpieces. There was plenty of work in those days and no wild scrambling among the agents as the latter were few and far between. If a performer was in Chicago, he was known to toss a coin to decide whether he would go to New York or elsewhere. It was often a case of pleasing himself for place of working.

In those days, most of the married performers when they struck a town, to stay at one theatre, which sometimes ranged from four to twelve weeks, would rent furnished rooms, send their children to school and live like citizens.

Anent the agents, I will say that in the early days there was only one agent, the original Jim Conner himself, whose office was on Broadway, near Houston street. His office was later taken by George Thompson and T. G. Riggs. Dick Fitzgerald was their office clerk. When Thompson & Riggs gave it up, Fitzgerald took charge. He moved to the Bowery. About that time Brown & Barnes started an agency on 14th street, cor. Fourth avenue, and later Fitzgerald moved up to Union square. After Fitzgerald's death the agency was conducted by James J. Armstrong (still in the booking business).

There was no "walking out" of acts as there are today; no "kick on the spot" or what program was mapped out by the stage manager.

William Barry, one of the best known blackface comedians of his time, was playing an extended engagement at Mortimer's Varieties, Tenth and Callowhill streets, Philadelphia, when Stage Manager Cavanaugh cast the burnt cork entertainer for a little Irish part in a dramatic afterpiece. Barry felt sore at heart and fairly cried against playing the role. He insisted that he was a blackface comedian and couldn't play it. Cavanaugh said he had to do the best he could. Barry played against his will, but his conception of the character was such he became one of the most noted Irish comedians of the country. He became a member of the Barry and Fay team of "Muldoon's Picnic" fame and never again was seen in blackface.

It was that kind of work that made performers. Such comedians as Eddie Foy, Henry E. Dixey, Ed. Harrigan and others were from that old school.

About 1874 or round that period the "star system" came into vogue. The theatres employed three or four acting people in stock and played a star each week, generally in a sensational melodrama.

THE PIONEER OF BURLESQUE

Bob Manchester's

FAMOUS

"CRACKER JACKS"

Success to All is My Sincerest Wish.

HARRY LEONI, Manager

MOLLIE WILLIAMS

AND CO.

IN THE SENSATIONAL
"LE DANSE L'ENTICEMENT"

HEUMAN TRIO

A Bicycle Act of Quality

WILLIAMS and BROOKS

ECCENTRIC COMEDIANS

In the Second Edition of "THE NEW CADET"

ASCOT and EDDIE

The Sensational Acrobatic Dancers

JOHNNY JESS

A Comedian of Reputation

BLANCHE ROSE

Our Character Lady

FRANK FANNING

A Clever Actor

MADALINE WEBB

Our Suffragette Leader

THE MODEL VENUS OF BURLESQUE

RUBY LEONI

These stars traveled from city to city. They would send in manuscripts, plots, scenes, etc., a week in advance to the stage manager, who would take the house company and rehearse it during the week preceding the star's engagement. The following Monday when the show opened, the star would arrive, have a final rehearsal and go on with the play at night.

There were many of these stars. A few were Dominick Murray in "Escaped From Sing Sing," E. T. Goodrich in "Grizzly Adams," Sid France in "Marked For Life," George Thompson in "Yacup," Harry G. Richmond in "Our Candidate," Dick Gorman in "Conrad," Rose Lisle in "Strangers of New York," C. W. Barry in "Broken Fetters," Harry Amlar in "Counterfeit," John W. Ransome in "Across The Atlantic," John Woodward in "California Through Death Valley," Jos. Proctor in "Nick O' Th' Woods," Milton Nobles in "Phoenix," J. Z. Little in "Saved From The Wreck," Joseph J. Dowling in "Nobody's Claim," Geo. France in "Dead To The World," Gray and Stephens in "Saved From The Storm," Katie Emmett in the "Waifs of New York," E. T. Stetson in "Neck and Neck."

One piece a night was acted with six to ten variety acts on the bill.

In the latter part of the '70s the combination system was introduced. Tony Pastor, after spending the winter at his New York houses, would tour the country during the summer months, playing the legitimate houses. The success of his traveling organization encouraged others to the extent that many variety organizations sprang into existence for a tour of the country, a combination show being given in its entirety. The attraction was booked on a percentage.

Among some of the companies at that time were: Tony Pastor's Own Company, Big Four Combination, Davene's Allied Attractions, Stanley's Three Allied Shows, McIntyre & Heath's Specialty company, Manchester & Jennings' Specialty company, Snellbecker's Majestics, Leavitt's All-Stars, Gallagher & Gilmore's "Devil's Auction," Barry & Fay's "Muldoon's Picnic," Harry Williams' Comedy company, Ballies & Kennedy's "Bright Lights," Hyde & Behman's Combination, Tony Denier's "Humpty Dumpty," Pat Rooney's New York Stars, Howard's Atheaneum company, Harry Miner's company, Evans, Bryant and Hoey's "Meteors," Tourists' Specialty company, Canary's American Four Consolidation, "Two Johns" Specialty and Comedy company, Kernell, Wheatley & Traynor's Great Consolidation, Hyde & Behman's Minstrels, Hallen & Hart's First Prize Ideals, Harry Montague's Comedy company, Harry Watson's Comedy company, Leopold Brothers' Frivolity company, Lillie Clay's "Adamless Eden," (composed entirely of women, carried its own band and gave the entire performance without any male performers), Rentz-Santley Minstrels, etc.

This form of entertainment eventually gave way to the present style of vaudeville, the term "variety" having been for the most part abandoned for "vodeville," which is modern history.

Vaudeville Has Captured Another Broadway Star

IN

MADelyn MARSHALL

Direction, **PAT CASEY**

Merry Xmas and A Happy New Year To All

MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

MIKE COAKLEY

PRESENTS

**MIKE LOU & JOE
COAKLEY, HANVEY AND DUNLEVY**

"TOWN HALL MINSTRELS"

GOOD, CLEAN, WHOLESOME AND ORIGINAL

Booked Solid
United and Orpheum
Circuits

Direction, **PAT CASEY**

AROUND THE WORLD.

(Continued from page 42.)

sea and sky. In mid-ocean we encountered a monsoon blowing 70 miles an hour, which carried away our wireless, broke life boats from their davits, and for several hours it looked like "Curtain" for all on board. After clearing the danger zone, we had heavy seas for several days. Our vessel, the White Star Line "Runic," while very seaworthy and possessing a most genial and experienced commander, is in point of state rooms and cuisine, floating chamber of horrors. The shores of Africa were a most welcome sight, after twenty-six days of sea and sky.

Arriving in Durban, and spending a few very pleasant days, I went by the Dutch East African Line up the East Coast, making stops at Delagoa Bay, Beira, Chindí, Mozambique and Zanzibar, gathering a very choice collection of photos, war implements, idols, etc.

Returning to Durban I left by rail for Johannesburg, a twenty-four hour journey of some 500 miles, making stops at many historic places, including Pietermaritzburg, Ladysmith, Colenso and Majuba Hill.

I opened my African season at Johannesburg early in March at the Empire theatre, and played to splendid business for eight weeks. The theatre is splendidly equipped and managed. It is patronized by the very best people in the city. Visiting artists can rest assured of fair and hospitable treatment from the Hyman Bros.

During my stay in the Transvaal I visited many of the mammoth gold mines on the Rand, the home of Oom Paul at Pretoria, and the Premier Diamond Mine at Cullinan. I must here express my grateful appreciation to Major Mavorgordato, the able Commissioner of the Transvaal Police; Mr. Bulkley, Consulting Engineer of the Cinderella Gold Mine; Mr. Ettlein, the genial manager of the Carleton Hotel; Abe Goldman, Frank De Braath, Cassey Cohen, Messrs. Benjamin and Vannet, Alexander, Solomon, Williams and Detective P. J. Hayes, all of whom will be found ready and willing to guide the footsteps of any weary Yankee who wanders through their broad domain.

Contracts at the Palace, London, compelled my departure from Johannesburg. After a 44-hour journey of 1,000 miles via Kimberly on a railroad that is a bad understudy of the Erie, we eventually arrived at Cape Town, where I spent a few days sight seeing. Sailing for London May 17 on the Briton of the Union Castle Line (a good fast boat with first class accommodations) 14 days' sail brought us to Madeira Island, a Portuguese possession, 1340 miles from Southampton. Several thousand natives spend their time here raising sugar cane, whiskers and robbing tourists.

Leaving, we sailed without incident to Southampton, arriving June 3.

I opened my London season at the Palace, June 12. A slight illness compelled me to cancel after playing two weeks of my regular eight weeks' engagement.

After witnessing the Coronation ceremonies I spent several weeks re-

of tears and regrets 12,000 miles from old Broadway, and will make the trip well worth the best efforts of any American vaudeville artist who sighs for other worlds to conquer.

WHY "MAN FROM THE WEST"?

(Continued from page 48.)

Others flourishing those days were Evans and Hoey, Harry and John Kernell, Harry Kennedy, Pat Rooney, Pete Dailey and many others who are now dead. J. G. Fletcher was then the answer to all the tramps. He was known as "Fletcher, the Bum," and the only one I have ever seen that was in his class I ran into on the Orpheum Circuit the past season—Joe Jackson, who I persuaded to enter New York.

My only circus experience was with the Dan Shelby show thirty years ago. I was a singing clown with this wagon show, featuring Harry Kennedy's popular song, "I Owe Ten Dollars To O'Grady." My first parade with the circus cured me entirely of the "white top" life. I had a spear in one hand and a helmet jammed down over my head when I started. The horse I rode got too close to an elephant and made a bee line for the circus lot. We reached a railroad the next Saturday and I immediately made my getaway.

I am well acquainted in all the towns along the Orpheum route as I was born in each of them. As there are some rich towns in the list you can see how well off my birthplaces are.

There are some oldtime managers in charge of the Orpheum houses in the west. John Morrissey at San Francisco, is an old performer with whom I played in 1884.

The new Orpheum, Los Angeles, is a beauty and another oldtime showman, Clarence Drown, is its manager. On its stage door is Sam Balter, who was in the show biz years ago. He has a nice home and seems happily settled for the balance of his life.

George Fuller Golden is in Los Angeles where the Christian Science faith is keeping up his spirits. Hector McKenzie, the famous wine agent (very well known among the profession), is out on the Pacific Coast. The fact was recently chronicled that he and Golden attended church together.

My first New York appearance was in Miner's Bowery theatre in 1887 with Austin's Australian Novelty Company. I was doing a single turn. On the bill were the Austin Sisters, Weber and Fields (whom I followed), Minnie Lee, Sheehan and Coyne, with the Sheldon Stock Company opening the show.

My love for the west took me out of New York, where I could no doubt have become a permanent fixture. I later appeared on the Bowery with Fred Waldeman's Specialty Company, Rogers Brothers company, Sam T. Jack's organization and a number of house shows, having played all over England, Ireland and Scotland.

In conclusion I wish to add the happiest paragraph of the story. I have the same wife that I had when I started over the Orpheum time. She has made nine of the thirteen trips through the west, and I only hope that she and I are able to make thirteen more like those, with Martin Beck still at the helm, for what I said about Geo. Castle, goes both ways. Mr. Beck is a great showman.

The Longworths

IN THIRTEEN MINUTES OF MUSICAL COMEDY

Direction, **JO PAIGE SMITH**

CHRISTMAS GREETINGS

FEIBER AND SHEA

TWO IN "ONE"
THE BROWNING

Comedy Songs Comedy Lines Comedy Situations

"GETTING INTO SOCIETY"

Out of the Ordinary

With a Tinge of Novelty

Address, CORONA, LONG ISLAND

cuperating at Folkestone and Boulogne, and left Liverpool via. Mauretania July 22, on the last leg of a journey that was both pleasant and profitable.

I would suggest to the artist contemplating such a trip that he or she exercise the greatest care in making contracts for a world tour; while the Rickards and Hyman Circuits are eminently responsible, as far as salary is concerned, particular attention should

be given to clauses regarding feature billing, place on program, transportation by boat and rail, whether you shall travel first or second class, dressing rooms, time of act, number of encores, sailing dates of vessels between various ports, also the fact that you will have ten weeks or more at sea, as well as several thousand miles of precarious railroad travel.

Due consideration of the foregoing details will eliminate the possibility

**TO ALL OUR FRIENDS
WE WISH**

**A MERRY XMAS AND
A HAPPY NEW YEAR**

**WALTER
SCHRODE**

AND

**LIZZIE
MULVEY**

Always Busy and Forever Under the Personal Direction of

PAT CASEY and JENIE JACOBS

EUROPEAN AND AMERICAN

NOW PLAYING THE "UNITED"

**PAUL
DURAND**

UNDER THE EXCLUSIVE

PAUL

Suite 312, Putnam Building

Those French Girls

(Amorous Sisters)
In Song, Dance, Acrobatics and Physical Culture.

4—Musical Avolos—4

Premier Xylophonists of Europe and America.

The Baliots

Equilibrists and Gymnasts
Introducing Pretty MISS BALIOT, one of the Best Lady Gymnasts.

La Bianca

(Late of the Metropolitan Opera)
and MONS. W. WANLA,
In a Spectacular and Sensational Dancing Act.

Bradna and Derrick

Europe's Renowned Double Bareback Riders.

Nettie Carroll Troupe

Tight Wire Experts.

Chinko and Co.

Society Jugglers.

Chick and Chicklets

That Funny Bicycle Act. Always Something New and Original
Introducing the Only Loop and Somersault on a Unicycle.

Elsie Durand

Phenomenal Female Baritone.
A Real One, and Positively the ONLY One in this Country.

Dennis Bros.

In an Original Sensational Revolving Ladder Act.

Dekos Troupe

Human Jugglers.
Introducing "Bouncing Buttons."

The Dorlans

In a Comedy Acrobatic Pantomime,
"A TERRIBLE NIGHT."

"Dick"

The Hand-Writing Dog.
The Sensation of Two Continents.

De Dio's Comedy Circus

Introducing Pony, Donkey, Monkeys and Dogs.

Ergotti and Liliputians

European Comedy Risley Act.

Hugh J. Emmett

The Famous Californian Ventriloquist,
Assisted by HILDBRETH EMMETT.

Froehlich

Comedy Cartoonist and Transparent Painter.
(Special Artist for the New York Staats-Zeitung.)

The Gamons

Comedy Acrobats with Acrobatic Dogs. A Genuine Novelty.

The Holloways

The Originators of the Cake-Walk on the Wire. The first to
Introduce in America Acrobatic and Trick Cycling on the Wire.

MANAGERS: If You Want a Novelty Act of Any Description, Consult

PAUL DURAND

Phone: 2207 Bryant

312 Putnam Building

(Correspondence in English)

AMERICAN NOVELTY ACTS

TIME AND ORPHEUM CIRCUIT

MANAGEMENT OF

DURAND

(Times Square), New York

Jacob's Comedy Dog Circus

Introducing a Talking and a Laughing Dog;
Also Acrobatic and Acting Dogs.

Juliet and Romeo

The Greatest Novelty of the 20th Century. Two Chimpanzees
Presented by Mr. A. DROWISKY, Trainer of "Consul the Great."

Kremka Bros.

Sensational and Humorous European Juvenile Acrobats.

Four Kellys

The Human Butterflies and Wire Artists Supreme.

Hugh Lloyd and Co.

Sensational Bounding Rope Act.
Best Act of Its Kind in the Business.

Three Marcantonis

The Fellows with the Steel Jaws.
Originators of Marvelous Feats of Strength.

Moustier's Comedy Circus

The Latest Creation with Buffalo Dogs,
Indians and Cowboy Monkeys.

Mlle. Martha

Assisted by Mlle. OLLIE.
The Undisputed Champion of All Lady Gymnasts.
In a Refined and Graceful Trapeze and Descension Rope Specialty.

MacRae and Levering

Eccentric Novelty Cyclists;
Introducing their latest sensation,
"THE CYCLO-AEROPLANE."

Marini and Bronski

Classical Dancers.
Late Principals of the Famous "Pawlova and Mordkin" Russian
Ballet at the Metropolitan Opera House.

Ramona Ortiz

"Queen of the Wire."

Five Piroscoffis

Greatest Juggling Family in the World.

Patty and Desperado

Somersaults Upon the Bare Head.

"Paris by Night"

G. Molasso's Sensational French Pantomime
Depicting Life of the Parisian Underworld.

7 — Picchianis — 7

Europe's Greatest Comedy Acrobatic Combination.

"La Somnambule"

G. Molasso's Latest Sensational Pantomime,
With Mlle. NINA PAYNE, Signor ST. ELIA and Company of 10.

Strength Bros.

European Gentlemen Acrobats; in Feats of Strength.

Thalero's Circus

Representing the Highest Achievement in Animal Training.

Flying Wards

Flying Trapeze Act.
One of the Most Daring Acts of Its Kind.

P
A
U
L

D
U
R
A
N
D

ARTISTS AND PRODUCERS: If You Want Your Acts Routed With the United
Booking Offices and Orpheum Circuit, Consult

PAUL DURAND

French and German)

312 Putnam Building  Phone: 2207 Bryant

GREETINGS
HENRY P. DIXON Presents

THE NEW
"BIG REVIEW"

THE BEST SHOW ON EITHER WHEEL
WITH

FRANKIE HEATH AND HARRY LE VAN

JOHNNY

EMMA

THE RAYS

IN

"THE BANDMASTER"

A 35 MINUTE SCREAM

Under the Management of

PAT CASEY

FRANK P. SPELLMAN

AND THE

Frank P. Spellman Show and Circus Attractions

NOW PLAYING INSULAR FAIR, SAN JUAN, PORTA RICO

The Largest and Biggest Organization that ever left America for a Foreign Country.

FRANK P. SPELLMAN, The One Fair and Circus Manager who is Chosen by the Government to Handle Its Amusements

Exclusive Handling of the World's Largest and Greatest Expositions and Fairs.

General Offices, HEIDELBERG BUILDING (42d St. and Broadway), NEW YORK CITY



FRED KARNO'S CO.

"A Night at the Club"

With
CHAS. CHAPLIN
as
Archibald

40th Week N. & C.

Address for Repertoire
ALF. REEVES

Pioneer of Karno
Acts in U. S. A.
Care VARIETY, New York

MACRAE AND LEVERING

NOW PLAYING ORPHEUM
CIRCUIT



MORT



Introducing Cycle Aeroplane "THE BIG SCREAM FINISH"

Management,
PAUL DURAND



WELLING

When answering advertisements kindly mention VARIETY.

AGAINST STAGE CHILDREN.

(Continued from page 39.)

to be told, yet as compared with all the dramas, tragedies, operas, etc., which have been written and composed, the number is trifling. And if from the comparatively small number of plays, etc., in which the child is an integral part, we take those dramas, etc., in which the child is or may well be over, rather than under fourteen, we have a still smaller number, and the entire discussion of whether children under fourteen shall or shall not be permitted to appear on the stage, should turn, not on the effect the question has upon the theatre as a whole, but its effect on the comparatively few plays and operas in which the child must necessarily be under fourteen or even a year or two more.

If the issue be thus reduced—as in truth it must be—we at once rid ourselves of any apprehension we might have had that the theatre will go to the "Demnition bow wows" unless the legal prohibition is removed.

Now I ask the reader to name off-hand the dramas, operas, etc., in which a child under fourteen was absolutely necessary to preserve the play, etc., in its integrity.

In "Peter Pan," I have it in the authority of Miss Jane Addams, that when Miss Maude Adams presented the play in Chicago, three of the children under fourteen were replaced by actors, considerably over sixteen, but looking much younger and who—it was admitted by competent observers—played their parts with more eclat than the children whom they replaced. Miss Jean M. Gordon, at one time Factory Inspector at New Orleans, informed me that when "Helena Ritchie" was presented in New Orleans, the part of the child was played, and well played, by a young woman twenty-three years old.

But it may be argued, where will you get your actors and actresses if you don't train them on the stage from childhood? Before I answer this, it is not out of the way to ask, whether the opponents of the legislation are really concerned with the future of the stage, or whether the question is not put to dissemble the real, but more sinister motive? Be that as it may—let me answer the question, as if every one who asked it was in perfect good faith.

Mr. Francis Wilson writing in opposition to the prohibitory legislation names a number of actors and actresses, who have been connected with the stage since childhood—among them he names Miss Blanche Bates. This lady is the only one of all those whom he has mentioned, who so far as I am advised has at all expressed herself on the subject. As a lawyer, very likely controlled by the forms of thought and expression used in the profession, I will take this witness whom he has tendered and let her speak;

As a proof of what they wish to prove, this citation of examples amounts to absolutely nothing. It is quite as fair to say that these actresses have achieved their rank at the front of their profession in spite of their early connection with the Stage, as to insist that they

won success because of their environment. Without the handicaps, they might have gone to even loftier heights. The argument is just as logical one way as the other when considered by itself, but when added to various significant conditions, the beam tips toward the latter possibility.

If an early stage training makes such splendid actors, what has become of all the historic prodigies that delighted patrons of the theatre two or three decades ago? And how have all the rest of our prominent actors managed to accumulate the skill and the finish that give them their deserved prominence? Evidently something more than the inhaling of the musty air behind the scenes is compounded in the real genius; without it the earliest training falls impotent, with it, the early training is unnecessary.

Space will not permit me to reproduce the entire article of Miss Bates. Her every word has a value, far greater than any fair minded person will give to whole sermons uttered by those without her opportunities, her abilities, and her disinterestedness. Are we, who are anxious to come to a just conclusion, willing to disregard her evidence when she says—

If the theatre drills children so admirably, why do our actors not hasten to put their own upon the stage? Does the query need an answer? It is because they know from bitter experience exactly what work the stage entails, and they won't expose their children to it.

Do the great artists of the operatic stage acquire their musical education while singing in motion picture shows or vaudeville or as chorus girls—or are their voices and talents cultivated by great masters at conservatories of music?

Let me now briefly consider the question from the standpoint of the child and of society.

The paramount duty of society is to see to it that nothing interferes with the development of all children into healthy and intelligent men and women. Not alone is that the supreme duty of society, it is absolutely necessary for its perpetuation, and to the extent that any society, any State fails to prohibit any conduct which militates against the healthy development of the child, or fails to promote every activity which tends to develop children into the right kind of men and women, to that extent is that State delinquent and not true to its best interests; for this delinquency is certain to produce individuals, who if they do not destroy the State, will certainly lower its physical, mental and moral capacity and vigor.

Now let any fair minded man or woman say whether the life on the stage is the best for the child, and the cupidity of the parent, which is quite strong enough to sacrifice the child to his or her love of the ease and comfort which the labor of the child enables many a lazy man and woman to enjoy.

I am not to be understood as attacking the morals of actors and actresses—far from it, but their pro-

fession demands the portrayal of life of all kinds. There are even complaints that certain forms of life receives far more than their proper share, because—so managers claim and I believe them—the public demands it. Be that as it may, stage life is not the ideal life for the child; theory and experience both bear eloquent testimony to that. The child is ordinarily taken—not because its part could not be presented by a grown person, the profession is equal to this—but because it is more convenient and cheaper to have a child.

Many who recognize the evil of permitting children to appear in all kinds of plays would so amend the law as to permit them to appear in only what are called moral or proper plays. Reflection would soon change their views. Who shall decide whether the play is proper or improper? The ordinary police authorities, some holder of an office exposed to the temptation of being complaisant to political pull? Let us credit the one who is to decide with entire immunity, from anything that savors of favoritism and yet to give any one the right to say which play is and which is not proper, is to constitute that man a censor of the stage; are we ready for the innovation?

And again, from a legal standpoint it is dangerous to permit children to appear in one play and not in another. At once the statute is exposed to the charge of class legislation and all that.

Let the legislation as it stands, alone. The people in none of the States in which it has been enacted show any desire to abrogate it. It has not stood in their way of seeing all the plays that are produced anywhere. If their experience will demonstrate to other States the justice of the legislation not only to the stage but also to the child and to society, who is there so wanting in the sense of right as to impede the movement?

RAGTIME VS. COMICAL.

(Continued from page 40.)

and the time is not far off. I find that you can place a ballad with vaudeville acts that a year ago would not use anything but a novelty song. There is never any telling what the public will buy in the way of sheet music. They will purchase a production number and a trashy song at the same time. A high class hit lasts for years but a popular one lasts but six months at the longest."

Henry Stern (Jos. W. Stern & Co.) makes the following commentaries:

"To anyone conversant with the output of the various music publishers, it must be apparent that we have been for the past few years favoring better-class compositions and operatic productions, in preference to the lighter forms of American ballads and ragtime numbers, our reason for this being that we have found the American public is becoming more and more discriminating and educated in music, demanding better material all the time.

"The increased patronage of grand opera and the high-class foreign musical productions, bear witness to this fact. Moreover, the returns from the sales of a popular song success are not commensurate with the enormous amount of plugging and expenditure required to land a hit, a popular hit being an ephemeral proposition, lasting nowadays about six months at the most; and when you couple this fact with the ridiculous price of 6c. to 7c. at which this class of music must be sold to the trade, the point of our argument becomes apparent.

"The public has evidenced a decided preference for musical shows written by eminent composers (mainly foreign), whose scores contain real music of lasting qualities."

Albert Von Tilzer (York Music Co.) said:

"In looking over the popular music field of the present day, I find that the situation has changed somewhat from that of a decade ago. There is no doubt but that the demand for ragtime music is increasing, daily, and at the present time it has not as yet reached its zenith.

"There has also been quite a demand for risqué songs. The demand for the rustic ballad has entirely died out, at the present time, but, like all other popular demands, which usually move in cycles, it is only a question of time before that will come back again."

Ted Snyder said: "Look at our professional rooms. You see they are all filled with performers learning our ragtime songs. That should speak for itself. No, I hardly think that the 'classics' are holding their own with the enormous demand for ragtime."

The United States may be advancing in many directions in the matter of education. So eminent an authority as Professor Charles Elliot, of Harvard University, says that, in the main, it isn't. Judging by the popular demand for the simpler melodies and the increasing craze for ragtime, we are not advancing as lovers of the musical classics.

Jolo.

Chas. S. Wilshin

MANAGER AND PRODUCER

KNICKERBOCKER THEATRE BUILDING, 1402 Broadway, NEW YORK CITY

MERRY XMAS AND HAPPY NEW YEAR

MR. PAT CASEY

OFFERS

Mr. **Leander de Cordova**

and His Excellent Company

IN

"THE LOOP-HOLE"


A Play in One Act by **Leander de Cordova** and **Wm. Hamilton Cline**



SCENE IN "THE LOOP-HOLE"

MANAGERS, Public and Press Pronounce Leander de Cordova and Company in "The Loop-Hole" the Greatest High Class Dramatic Triumph Ever Recorded in Vaudeville. A Perfect Blending of Drama, Pathos and Comedy

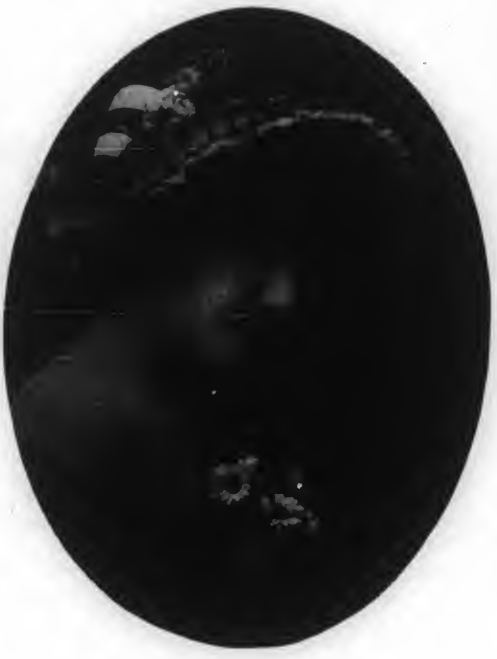
Sole Management, **PAT CASEY**



Homer B. Mason

AND

Marguerite Keeler



In Vaudeville

Direction, Max Hart

WHEN PICKING FOREIGN ACTS.

(Continued from page 38.)

her. This Isham did. With the advent of the act into his house commenced the ending of his opposition, the dancer proving a flat failure.

Another instance of where he had to rely upon his own perceptive qualities was the matter of Ada Coley, "a double-voiced" singer. Twelve years ago Miss Coley was the European reigning sensation. She sang "Cavallera Rusticana" in a baritone voice. Feiber studied her, and concluded it was the song (then the musical rage) and not the singer that was making the hit. The New York office felt differently about it. He was told to get the girl, and get her quickly, as D. A. Strussell, manager of Koster & Blal's for the Bley Syndicate, was leaving for Europe to engage her. Mr. Feiber allowed Strussell to sign her for K. & B.'s at \$800 a week. New York could not see the freak singer at all.

Dazle received \$110 weekly when first induced to return to her native land as an "act." Later, under the nom de plume of "The Red Domino" (and of recent times "Mlle. Dazle") there has been no better exponent of classic ballet dancing on the stage, with a salary increased ten-fold. The Rigolettas, who appeared here last season, giving virtually what was an entire vaudeville program in thirty-five minutes (at \$750 weekly) first reached American shores in '98 under a Feiber-Keith contract at a wage of \$150. The Novellos became a Ringling Bros.' feature with their big circus under a contract made by Feiber.

The rule also worked the other way. Before Lauder appeared over here as a star in Klaw & Erlinger's "Advanced Vaudeville," Mr. Feiber had recommended to the home office he be engaged. Lauder had asked \$500 for an American engagement. The New York office instructed Feiber not to take the turn. Still, Mr. Feiber says, had he placed Lauder on this side, to come over here as an ordinary foreign act, without the great booming that was given him by Klaw & Erlanger ("Advanced Vaudeville") the result might have been different.

The Five Pierrescoffs were booked by Feiber for the Keith time, after a big American manager had scoffed at the idea of the turn making good over here, claiming that there was no merit to the act. Feiber contracted it at \$200 weekly. It has played here almost continuously since, and has been the special feature for burlesque shows often at \$500 or \$600 weekly. Salerne is another turn brought over by Feiber for \$175, since grown into a feature act on this side and now in receipt of \$400 a week or more.

At the time the United Booking Offices took over all the contracts of the "Advanced Vaudeville" muddle, Mr. Feiber canceled enough of his European acts to make room for the influx of the K. & E. material. This cost him \$5,000 in commissions that would have been earned.

Harry H. Feiber was born on the East Side, New York. The favorite haunt of his boyhood was Miner's Bowery, and his ambition, to be a juggler. Instead, he migrated to Penna-

cola, Florida, and made money rapidly in a commercial business. A longing to see Europe came over him. He listened to it, and upon reaching the other side, engaged with his relative, Harry Adacker, then a theatrical agent. Gaining a theatrical experience in his office, Mr. Feiber returned to New York and interviewed J. Austin Fynes, then Keith's general manager. Receiving little encouragement, Mr. Feiber went on to Boston, and saw B. F. Keith. He laid out his plan of campaign to Mr. Keith, told him of the acts in Europe that could make good, and could be had at a proper figure.

Mr. Keith asked Feiber to submit his proposition in writing, when he would think it over. A part of the proposition was that though Feiber drew down commission only upon the acts booked, he should be wholly under Keith's direction. Not hearing from Mr. Keith after returning to New York, Mr. Feiber waited him a few days after, and got a reply telling him to go ahead.

He started out in 1896, and until leaving Mr. Keith enjoyed a reputation as an agent on both sides of the water that has yet to be equaled. Booking hundreds of acts with thousands of dollars always at stake, never a word has been breathed against Mr. Feiber's standing nor reputation. He was recognized as a conservative expert, of unimpeachable integrity. He raised the fame and name of "Keith" in Europe until a "Keith contract" was accepted without a question. Feiber, as the foreign representative of the Keith Circuit in Europe, en-

joyed a stronger position over there than even a native agent abroad.

To the personal knowledge of the writer, the "Feiber acts" placed on Keith's bills kept the cost of those shows down materially, while giving a foreign tint to them, which no doubt was a factor in the drawing power of "Keith Vaudeville."

The record of bringing this great number of new acts to America, and have them all "make good" to a greater or lesser degree is an enviable record, and one that will doubtlessly stand to the credit of the Feiber name while there is vaudeville in America. It displayed a marked, even acute, grasp of the American vaudeville pulse, and that is something seldom found.

Many are the acts booked, but few go over. To place them one after another, in a succession of successes denotes that the booker is engaging with a confident knowledge, rather than gambling with the manager's money, as is so often done nowadays in the securing of foreign talent.

To criticize an act is the easiest thing in vaudeville; to select a winner at the first showing is more difficult; to pick a good act at rehearsal is more so, but to take acts from a foreign clime in an atmosphere as foreign to the home industry as the country itself, and to send them over to success one after another is an achievement. With Mr. Feiber it must have been an inherent trait, a sort of gift that was highly cultivated by its possessor, for in the history of vaudeville the Feiber record stands all alone.

When answering advertisements kindly mention VARIETY.

GRACE CAMERON

Where Has She Been? LISTEN !!! CLEANING UP ON THE ORPHEUM CIRCUIT

OAKLAND "TRIBUNE"

Grace Cameron registered a tremendous hit at the Oakland Orpheum. It is the tang of horseradish and the absence of horseplay that go to make Grace Cameron's songs palatable. They are candid songs the comic opera star is singing at the Oakland Orpheum this week, not so candid that you hang on to your seat in fear that the next word will lift the seventh veil, but candid withal. But there is not a word offensive, and Sunday's audiences gave the clever star a reception that must have compared favorably with any of those that she has received before. Garbed in the clothing of a country girl, as the stage sees her, Miss Cameron sings of many things that may have happened, and probably didn't. There is a rich vein of humor running through her act, without outcroppings in plenty to catch your eye. The artiste is whimsical, never stilted, and entirely original. You like her and applaud for more of her work. As for what may be shaky in her songs, remember and "Honi soit wul mal y pense," which, freely translated, means "It's up to you."

LOS ANGELES "HERALD"

Grace Cameron sings five songs, which would be amply sufficient coming from most vaudeville prima donnas, but which are too few from Miss Cameron. To begin with, she really can sing, but beyond her singing is her comedy. We laughed yesterday afternoon at "Help, Help, Help." We guffawed at "If Adam Had Never Been Introduced to Eve," and we held on to our seats when she gave us that classic, "Heaven Will Protect a Working Girl."

PORTLAND "OREGONIAN"

Grace Cameron, who is a bundle of delight all in herself, heads the list at the Orpheum this week with her songs, only one of which, "The Miller's Daughter," is a legitimate melody. The others are delivered with a delicious throaty affectation. Miss Cameron has two "pieces de resistance," one of which is "If Adam Had Never Been Introduced to Eve," and an altogether new treatment of "Heaven Will Protect a Working Girl," in both of which Miss Cameron created gales of mirth at the first jinx of the Press Club last fall, while she was in Portland with her musical comedy, "Nancy." Miss Cameron's elocution and gestures are chapters of fun.

DENVER "POST"

Grace Cameron is an old favorite in Denver. Persons who have not lively dispositions will be put into good humor and develop good appetites laughing over Grace Cameron. This week she first proves that she has a good voice when she wants to use it, and then shows her cleverness as a comedian in the ludicrous songs that follow. With all due respect to Marie Dressler, she sings that doleful classic, "Heaven Will Protect a Working Girl" more funnily than even "Tillie's" originator sings it. She is most generous with her encores, and last night's audience seemed unable to carry itself away from her.

KANSAS CITY "JOURNAL"

A strong bill, headed by Miss Grace Cameron, former prima donna of the "Bostonians," and later at the head of several most successful musical comedies, is presented at the Orpheum this week. Miss Cameron's success lies in her wonderful versatility, her songs differing widely in both style and rendition. The audience yesterday fairly went wild over her comedy work.

SPOKANE "REVIEW"

Grace Cameron sings her comedy songs in a manner that merit the outbursts of applause that they received at the two performances yesterday, and her child impersonations show her ability.

LOS ANGELES "RECORD"

Grace Cameron, comic opera singer, first shows the audience that she has a voice full of melody. After that she shows everyone how to laugh.

CHICAGO "AMERICAN" (BY JACK LAIT)

There is a bundle of brimstone and blood named Grace Cameron at the Majestic this week. Here's a find for the thing that musical comedy needs most to-day—keen burlesque, based on a grown-up conception of what is funny in the things we take too seriously. She delivers "Heaven Will Protect a Working Girl," a burlesque idea far from new, in a way far from any we have ever seen given to it. She has a dangerous instinct for satire, as fully developed as that of Miss Irene Franklin's, but in no way resembling hers.

CHICAGO "POST"

Grace Cameron is on the Majestic bill this week with a number of songs, which include a couple of knockouts. She has a fine sense of burlesque, and her songs, "Help, Help, Help," and "Heaven Will Protect a Working Girl," are as funny as anyone can wish to hear.

OMAHA "WORLD-HERALD"

Grace Cameron is advertised as the headliner at the Orpheum this week. Miss Cameron is entitled to that distinction, because she is the chief laugh-maker. She is pretty. She is a finished artist. She is original. She has personality. Her work resembles that of Alice Lloyd, but Miss Cameron is never an imitator. She is an originator. The characters she caricatures and the songs she sings, as well as the style in which she presents her songs and characters, are absolutely original with Miss Cameron.

WINNEPEG "TELEGRAM"

To that versatile and ever-popular and favorite comic opera prima donna, Grace Cameron, belongs the distinction of headliner at the Orpheum this week, and she justly deserves the title, too. Miss Cameron needs no introduction to those familiar with the leading artists of the day, for her work has long been a treat of the light opera, and now of the Orpheum Circuit. From a packed house last night she won round after round of well-merited applause, and with an ever-popular and changing act.

OMAHA "BEE"

Grace Cameron, whom Omaha is pleased to claim as a favorite daughter, has returned. With her voice, her keen sense of humor and her originality and conception, she is topping the bill at the Orpheum this week. Miss Cameron is best known to her legend of friends here as a prima donna of the elusive comic opera type, but she comes this season with an assortment of well-developed character portrayals. Her lines and lyrics are new, designed especially to bring out her versatility to the fullest extent. She goes big, and deserves it.

KANSAS CITY "POST"

Grace Cameron isn't much bigger than a minute, but what there is of her consists of one-half voice and the other half ginger. I lost track of how many songs she sang, how many funny recitations she unlimbered, and how many changes of costume she made. But the little lady worked like a Trojan and scored with everything she did. She gives one of the best single-turn acts in vaudeville.

SEATTLE "POST-INTELLIGENCER"

Grace Cameron, a prima donna who sang here with "The Bostonians" several years ago, is on the program as a single entertainer. After one straight song, she gets into very well rendered character ditties, making a big hit.

TOONA and HER INDIAN SEXTETTE

A DISTINCT NOVELTY, Showing Native Games and Dances
Never Before Seen Off An Indian Reservation

THREE MALE

THREE FEMALE

M'LE TOONA, Director and Manager

Chief Howling Wolf of the Eagles

Starlight of the Ravens

Moonbeam of the Hopis

Chief Eagle Horse of the Ravens

Positively the Only Full-Blooded Indian Opera Singers Before the Public

Personal Direction of **PAT CASEY**

GORDON BROS. AND "BOB"

Champion Bag Punchers
and the Boxing Kangaroo

Only Act of Its Kind in the World

TRENT THEATRE.

One of the most unique vaudeville offerings that has been presented in this city in several years is the act of Gordon Brothers and "Bob," the boxing kangaroo, which is one of the principal features of this week's bill at the Trent Theatre. The Gordon Brothers have long been prominent in vaudeville because of their boxing and bag punching ability. A few years ago they left America for an European tour and while abroad were offered engagements in South Africa and Australia. While in the land of the antipodes they purchased a kangaroo for a pet. They carried it around with them and as he grew in years he became extremely playful and began to show ability to imitate the work of his two masters. A couple of years ago the Gordon boys began to instruct "Bob" in the art of self defense. He was an apt pupil and before long they had him sparring with as much ability and precision as many of his human competitors display.

"Bob" is not only clever on the offensive but he is a wonderful defensive fighter. He can block and parry with a degree of cleverness that is marvelous. "Bob," along with the Gordon Brothers, has appeared in the principal theatres in the country and has always proved a big drawing card.



UNITED TIME—1911 and 1912

A
Merry
Xmas
and

A
Happy
New
Year
To All



EUROPEAN TIME—1913 and 1914; 24-25-26

BIG FEAT OF KEEPING 36 PUNCHING BAGS IN MOTION AT ONE TIME

Management, **JAMES E. PLUNKETT**

CHAS.

ADELAIDE

WILSON AND WILSON

"The Messenger, The Maid and The Violin"

Direction, **JO PAIGE SMITH**

MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

WORK AND POWER

F. WORK



R. OWER

"THOSE ACROBATIC JESTERS"

THIS WEEK (Dec. 18) KEITH-PROCTOR'S FIFTH AVENUE THEATRE, NEW YORK
THOMAS FITZPATRICK, Rep.

KAUFMAN O'DONNELL

M
E
L
O
D
Y

M
O
N
A
R
C
H
S

AL. WHITE PRESENTS
THE MELODY MONARCHS

NORMAN JEFFERIES AT THE WHEEL

BENKHART SHISLER

FRANK WINCH

CHRISTMAS GREETINGS

Siegmán & Weil

77-81 Wooster Street Between Spring and Broome **NEW YORK**

MANUFACTURERS AND IMPORTERS OF

THEATRICAL GOODS

Theatrical Tights	Theatrical Jewelry
Theatrical Hosiery	New S. & W. Satin
Theatrical Symmetricals	Featherweight Spangles
Gold & Silver Brocades	Spangles (All Colors)
Gold & Silver Trimmings	Wigs, Beards, Etc.

We allow NO DISCOUNTS
As we sell at WHOLESALE PRICES to the PROFESSION
Samples and Catalogues upon request

JESSIE HAYWARD

ASSISTED BY

JAMES A. DAVETT

Presents Her
Comedy Success

"HOLDING OUT"

By
Harry Hayward

Representative, **JO PAIGE SMITH**

SUCCESS AND PROSPERITY TO ALL

**W. H. Murphy and
Blanche Nichols**

Merry Christmas
and
Happy New Year
To All

LEON GRACE
Miller and Tempest

Presenting Their Original Comedy Novelty

"KIX AND TRIX"

BOOKED SOLID

Address care VARIETY, Chicago

BURLESQUE THIS SEASON.

(Continued from page 100.)

the circumstances, but it was 100-1 before the season opened that that show would be just what it was. It possibly saved the management \$300, say \$500. With a new piece, this particular company could have cared for it properly. Say for instance, the show's receipts ran \$300 weekly less than one of the few good shows on that Wheel. It would have been \$10,000 more on the season. It might have cost \$1,500 extra to stage the book-production, but if figures don't lie, that show would have been \$8,000 better off than it will be when this season shall have closed. And the chances are nearer double that would be the amount. One expense alone was the engagement of an additional act at about \$4,000 for the season, the act becoming necessary to strengthen up the performance.

In engaging people, however, some burlesque managers seem to have the knack, while others are without the slightest idea of what or who they need, and how to blend their joint performance after obtaining them. This comes close to the subject of team-work in a show, but that is an entire story in itself.

The real secret of the advancement in burlesque appears to be this: that few of the old line managers have changed their opinions, but the burlesque audiences have. The audiences have advanced. There is a sprinkling of intelligence among them, in some houses intelligence has the upper hand. "Legs" are not as attractive as they were before so many women grew so careless about showing theirs. A woman's legs nowadays are not the secret they once were. In fact those curious over the study of anatomy have been able to go into the matter in detail in many of our best theatres during the past few years. Nor did even tights stop them from close study.

So, while that doesn't change the main argument, that it is girls the people who go to burlesque want to see the most, they also want to see nice girls in nice clothes. If a show of modesty is affected, so much the better. This season, though, is the record breaker for homely, ungainly and poor working chorus girls in burlesque.

The instance is recalled of a house manager early in the season who forbid the choristers raising their long skirts too high, on the ground it was immodest. What that manager did to the shows which came in with some of the peculiarly cut short skirts the chorus girls wore isn't known. Still what the manager did do about the long skirts tells the story between suggestion and vulgarity, the latter exemplified in different ways, but mostly this season in the "rag dances," which were danced either in very short skirts or full length tights by the chorus girls. And no complaint against the "rages" so far has been heard, whether the dances were performed in a "\$2 show" on Broadway or an East or West Side burlesque house.

From amidst those women in burlesque who have claims to ability, there are very, very few this season

WHY WE WERE CLOSED

Do you Managers realize that a real novelty in one really exists?

Have it in
"THE NEW
ALDERMAN."

By Aaron Hoffman.

Unanimously elected a huge success by both profession and public.

A near riot at every house we played.

Respectfully,

LAWRENCE AND EDWARDS

Direction, A. E. MEYERS

Lillian Mortimer AND CO.

In 20 Minutes of Old Fashion Melodrama

"PO' WHITE TRASH JINNY"

Represented by

ALBEE, WEBER and EVANS

WILLIAMS and WARNER

European Novelty Musical Specialists

A HIT IN EVERY BILL

Featuring Their Own Patented Instrument "THE CLACOPHONE"

who can stand upon their "personality." "Personality" is quite ephemeral among the women, though several of the male comedians possess it to the degree that it is only that which keeps them employed. That these comedians believe they are really funny is beside the point.

From looking over many of the burlesque shows, it may be safely set down that a girl in burlesque today with personality or magnetism is worth her weight in gold. The girls can't get across. One or two have

something of a voice, but the others are hard, mechanical and useless, excepting that they are girls. There are the usual exceptions, fewer now than ever.

In commenting upon present day burlesque, it is always necessary to hold in mind the capacity of the theatres the Wheel shows play in, and the scale of admission. The Eastern Wheel is more fitted through its houses to support the expensive shows. The highest priced company this season is an Eastern Wheel

troupe. The salary list is \$1,470 weekly. That manager cannot well play to any less than \$4,000 gross every week, as the circuit runs, to get an even break. Capacity and "what the house does" may have something to do with the regulation of the formation of Western Wheel companies. The difference though is mainly this, whereas the Eastern shows seem built for the larger theatres on the circuit, the Western Wheel manager tries to bring his company within the box office receipts of his circuit's lowest rated house.

Burlesque is drifting. One side is wondering where it is going to; the other side where it is going to land. What the burlesque managers should do now is to study the type of productions on the Eastern and Western Wheels, find the happy medium, and they will then have the burlesque show that will endure. *Time.*

ABOUT ENGLAND.

(Continued from page 45.)

world. I think there are more music halls in London alone than in half America. It is not an unusual thing over there to have contracts for seven or eight years.

One can live cheaper in the provinces than any other part of the earth. One is in the provinces when he is out of London. Not even in Germany are the conditions so favorable for the artist. I can live in the British Provinces better and cheaper than in any other portion of the globe. As I have made a complete circle of our 35,000 miles of sphere I know whereof I speak.

I should advise any act going to England to give all the assistance possible to the management in helping to make it all the more valuable to the house, thereby getting in line for a speedy raise in salary. Of course, if one has a three years' contract he should not kick, as the artist figured at the time he signed that he was getting the better of the bargain.

The Continental artist is well off. He only has one show at night and no work Sundays. In England, no matter where you are, you can come to "Town" (as London is called) from almost any point, spend Sunday there and go to the next week's stand on the Monday morning trains.

As a final word, I will tell the American artists planning to go to England not to listen to the dissenters, pay no attention to their salaries and be sure and insist on seeing their contracts with the John Hancocks of Oswald Stoll, Sir Henry Moss, Alfred Butt, or any of the big foreign managers who would not permit a fake contract to pass through their hands.

I only saw one fake contract in England. That was had by an American act working at the Empire, London, the person having a contract for fifty pounds when he was only receiving thirty. He had given an I. O. U. for twenty pounds to be deducted from his salary. This was when Mr. Tennent was manager.

Go to London, speak nicely and quietly, and let the other fellow do the "blustering." You will be surprised to find how much better you will get along, and travel much further in the bargain.

FRANK BOHM

"THE IMPRESARIO"

WISHES "LONG LIVE SHOW BUSINESS"
"LONG LIVE ALL THOSE IN IT"

"FREAK ACTS" IN AND OUT.

(Continued from page 41.)

ville engagement. The newness of the "act" brought crowds to the house. One day Florence was not at the theatre when she should have been. The management could not locate her. Miss Burns' agent, Freeman Bernstein, suggested the solution. Said he: "They don't know out there what they are going to see. Send on anybody." So some other woman posed as Florence Burns at the Proctor theatre that day.

Another young woman accused of killing a man, and acquitted to allow her to exhibit on the stage, was Nan Patterson. Miss Patterson has dropped out of sight the past few years, though her stage experience was an illuminating period of her life. Goldie Mohr also shot a gentleman friend, and got \$500 for one week at Hammerstein's through having done the deed in a way to attract much attention to herself.

At the New York theatre when the day of the "freak" was rampant there, William L. Lykens corralled Lady Francis Hope, bringing her from England, with \$100,000 worth of jewels, and the Lord she married. Her husband was a part of the contract. His only duty was to pose in the lobby. Lady Francis was paid \$1,500 for her stage services. And the same Lady Francis Hope, as plain May Yohe, appeared at Hammerstein's within the year for the paltry sum of \$75 for the week. It was the same theatre where she had previously received \$1,000.

During the engagement at Hammerstein's, when the \$1,000 was given Miss Yohe as the reward, Mr. Bernstein was the agent between manager and act. About the middle of the week he, with John J. Iris, another agent, called upon Miss Yohe at the Hotel Astor. She occupied an elaborate suite there. The three decided upon a meal, but an accounting revealed but \$9.20 among the party. Miss Yohe had a five-dollar bill, Mr. Bernstein four dollars, and Mr. Iris acknowledged ownership of twenty cents.

The financial distress did not deter them, however, and when the waiter brought the check, it was for \$32. At the same time a bell boy handed Miss Yohe a note to vacate her apartments immediately, which she did,

THE LITTLE ARAB

ONETTA

An Original Sensational Dancing Act

THE DERVISH WHIRLAND

Manager, **TOM BRANTFORD**

THE MYTHICAL McTAVISH

TOM BRANTFORD

HUMORIST AND COMEDIAN

"THE HUMAN BAND"

MANAGES HIMSELF

after Mr. Bernstein filed an I. O. U. at Hammerstein's box office. May Yohe is appearing on the "small time" at present, after many and varied experiences. She lately married Jack McAuliffe, the prize fighter.

This same Bernstein understood the "freak act" quite thoroughly. He went all through the I. O. U. route when placing Mme. Dis Debar at Hammerstein's. The salary was \$1,000. Mr. Bernstein was her manager and agent. As agent he tried to secure other engagements for one of the biggest failures vaudeville has ever seen, and as manager he kept William Hammerstein so busy O. K'ing I. O. U.'s that when the salary day arrived, Mme. Dis Debar had but \$20 to her credit on the pay roll. As no one is particularly concerned about the affairs of a "freak" in vaudeville, Mr. Bernstein's financial management of his "star" was the cause for much laughter among those who knew what was going on. At present the High Priestess is in a sanitarium somewhere, it is said. But as Mr. Bernstein remarked when placing her at Hammerstein's: "The old gal has buncoed some of the best of 'em. I'll show her a few things she overlooked." Edw. S. Keller, another agent interested in the Dis Debar booking, came out of the deal \$40 net loser.

Mme. Dis Debar was at the end of her string when taking the Hammerstein offer. That is not always the case though. Gaby Deslys, but recently at the Winter Garden, New York, was at the height of her notoriety when the Shuberts agreed to pay the young woman who captured King Manuel of Portugal, \$4,000 weekly to appear with her sketch in New York. But the "freak" habit has died out, especially at \$2.50 admission. Gaby never drew her salary into the box office while at the Garden. Later along in the engagement she was cast for an ordinary role in a production there, the Shuberts having given her a "play or pay" agreement for twelve weeks. The role Mlle. Deslys played in "Vera Violette" could have been better filled by a \$75 soubret. However, with a better show around her, Gaby did commence to draw some business.

One of the present vaudeville acts to obtain a standing first as a "freak" was Blanche Sloan, originally engaged on the strength of the reputation her brother (Tod Sloan) has earned as a jockey. Blanche proved herself an aerialist of the first water, so much so the managers long ago forgot all about her brother.

Another "freak" still running along and receiving big hunks of money, is Ruth St. Dennis, first pre-

sented under the name of "Radha" in a freakish dance, more latterly classified as "classical." At Proctor's 23d Street theatre some years ago, Miss St. Dennis was a dire failure at about \$750 weekly. With a "classical" dance, nearly the same as that given by her then, she received \$2,500 a week for two weeks at Hammerstein's Roof last summer, and \$2,000 a week for a vaudeville tour this season.

Over in England the "freaks" are less plentiful than in America. One, Dr. Bodie, "cure act" or "healer," received \$1,000 weekly for a considerable time. He is now retired, and conducts a clinic, but found the time and means during his stage career to build up the entire town of MacDougall, Scotland, which he owns.

Dr. Bodie would have appeared in America, but friends told him if he did to look out for the police.

Hackenschmidt, a wrestler before he met Frank Gotch, received \$1,500 weekly in London, through playing two halls nightly, securing \$750 from each. Mr. Gotch, who is the champion of the world, tried vaudeville for a while, but gave up his sketch, and went back home. He wanted to be an actor, but was too good a wrestler.

One of the indications of the waning of the "freak act" was the refusal of vaudeville managers to entertain Buelah Binford in their houses. Buelah had killed no one, though a young man in Virginia was sentenced to die because he killed his wife—through fondness for Buelah, it was claimed. Miss Binford engaged the Garden theatre, New York, and gave performances before small parties, playing the maid in a sketch. Her notoriety brought her as the high attendance for the week, forty-nine people at one night show, with admission 10-15 and 25 cents.

Jack Johnson has appeared upon the stage, so has Jeffries, Abe Attell and many others, not excepting Young Corbett, who received \$1,000 for a week at Miner's Bowery in 1901, immediately after defeating Terry McGovern at Hartford for the bantam-weight championship. The show played was "Krausemeyer's Alley," with Cliff Gordon as the "Dutchman" at \$15 for the week. Mr. Gordon is still appearing as a "Dutch" (Continued on page 134.)



Mollie and Nellie

KING

Wish all
their Friends

A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR

Touring the

ORPHEUM CIRCUIT

Under the Personal Direction of

PAT CASEY



THE STAFF OF THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

MARTIN BECK, President
WISHES EVERYBODY

CHARLES E. BRAY

General Manager, W. V. M. A.

BURT W. CORTELYOU

Secretary to General Manager, W. V. M. A.

KERRY C. MEAGHER

Manager Booking Department, W. V. M. A.

EDWARD C. HAYMAN

Booking Representative, W. V. M. A.

EDWARD SHAYNE

Booking Representative, W. V. M. A.

GEORGE CASTLE

President Kohl & Castle Companies

CHARLES E. KOHL, Jr.

Secretary-Treasurer Kohl & Castle Companies

JOHN KOHL

Manager Advertising Department, Kohl & Castle Companies

CHARLES R. HAMMERSLOUGH

Assistant Manager Chicago Office, Orpheum Circuit

WALTER C. TENWICK

Manager Chicago Office, Orpheum Circuit

A HAPPY

NEW YEAR

CLAUDE S. HUMPHREY

Booking Representative, W. V. M. A.

CHARLES CROWL

Representing Gus. Sun Circuit

T. J. BURCHILL

Booking Representative, W. V. M. A.

HARRY M. MILLER

Representing Kansas-Oklahoma-Missouri Circuits

ETHEL ROBINSON

Manager Fair and Band Departments, W. V. M. A.

CONEY HOLMES

Booking Representative, W. V. M. A.

A. E. MEYERS

Artists' Representative

FRANK THIELEN

Thielen Theatrical Circuit

KARL HOBLITZELLE

Pres. Interstate, Middle-West and St. Clair Amusement Co.'s.

AZBY A. CHOUTEAU, Jr.

Treas. Interstate, Middle-West and St. Clair Amusement Co.'s.

CELIA BLOOM

Booking Manager, Interstate Circuit

H. A. ROBINSON

Manager Club and Lyceum Departments, W. V. M. A.

THOS. CARMODY

Manager Academy Theatre

WALTER C. MEAKIN

Artists' Representative

**A
M
E
R
I
C
A
N
C
H
R
I
S
T
M
A
S**

GENERAL OFFICES

MAJESTIC THEATRE BUILDING, CHICAGO



ETHEL McDONOUGH

FORMERLY
DIVINE MYRMA

IN VAUDEVILLE

BOOKED SOLID

Compliments of the Season

Ward ^{A N D} Curran

In Their Latest Version of the Funny Skit

"The Terrible Judge"

New Music, New Characters, New Wardrobe, New Dialogue

Bigger and Better Than Ever

A Big Hit With the "Old Timers' Festival" This Season

PAT CASEY, Sole Director

(GUY)

(FRANCOES)

RAWSON AND CLARE

IN

"YESTERDAYS"

SWEET AS
APPLE
BLOSSOMS



TRUE
TO
NATURE

A DELIGHTFUL STORY OF YOUTH

Exclusive Management of **CHRIS. O. BROWN**

MOUNTFORD'S RISE AND FALL.

(Continued from page 47.)

Mountford alone was the centre. He was the only intriguer. To the others he was perfect. This standing allowed him unusual scope. It was sufficient also to deceive a great many. Mountford made confidants, he made statements, and when the yoke was removed, these confidences and statements arose to confront the possessors of them.

Mountford had a reason for everything, and where a reason was not the answer, he gave the answer instead. It was a wonderful situation, one man leading thousands of others, and nearly all of the thousands cheerfully blindfolding themselves.

To those interested in vaudeville but not of the Rats, Mountford was an open book, even more simple than that. He played always on the table, though he imagined his place of operation was a dark room. Given credit for a brilliancy of speech, combined with personality, which had its effect upon those with whom he most often came into contact with, Mountford otherwise meant nothing to those who studied him. Outside of a certain cunning that could always be detected as put into effect and operation by him, (with "Mountford" as its ultimate end) Mr. Mountford was never seriously considered as a "big man." He forced attention to himself through the Rats accepting him with such supreme confidence and acclaim.

The give-away note in Mr. Mountford's composition was insincerity. He displayed this like an eight-sheet again and again in his articles in the Player, which he had established as the official organ of the White Rats (and juggled with to the puzzled bewilderment of the society's members—as he had done with everything else in connection with the order).

But his insincerity, so obvious to the outsider, was coated over in Mr. Mountford's written articles by an appeal to the sentiment he knew was contained within the artist who might read them. Mountford fastened upon the artist so hard that he who said aught against Mountford merely strengthened their leader in the hearts of the White Rats.

His methods would be termed by several different names by as many different people. Even today there are those among the ranks of the White Rats with abiding faith in Mountford. Some will never waver, but to those at the headquarters of the order, with knowledge now of how he did things, ran things and told things, Mr. Mountford is a past issue, as regrettable by those he had fooled, because they were fooled, as by Mr. Mountford for having been lax enough in his fooling to get caught at it.

Mr. Mountford could not prevent the day of judgment. It had to come. He was the one who brought it about. Mountford raced too fast. He took the line of publicity and prominence as his means of control. That meant trouble, for himself or the order, to keep him in the lead. Had Mr. Mountford not resigned, there would have been a strike by the White Rats ere now. He left himself no alternative.

The "90-day notice" was Mr. Mountford's biggest fluke, yet to his credit

TOM SMITH

Comic Singer and Grotesque Dancer

Now Playing Sullivan-Considine Circuit

With Enormous Success

Representative, **JO PAIGE SMITH**

MERRY CHRISTMAS

TO ALL

DEVINE AND WILLIAMS

"The Traveling Salesman and Female Drummer"

Delivering the goods, pleasing the buyers and customers
and always working.

Columbus discovered America, but **EDDIE SHAYNE** discovered
DEVINE and WILLIAMS for the **WESTERN**
VAUDEVILLE ASSOCIATION.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

on this, it brought 2,000 or more new members into the order. But Mr. Mountford was never sincere with that "90-day notice." And when it lapsed, without Mr. Mountford having done one whit to make it stand up, Mr. Mountford hollered "Police!" That was the breaking straw, probably more so than any other. Mr. Mountford said he would have police stop all Sunday shows in New York. It was necessary for him to say something to cover up his failure on the "90-day" edict, but he picked the wrong statement. The "Sunday closing" argument had been threshed out long before. And his most ardent admirer knew that when a man hollered "Police" he was all in.

Harry Mountford was born in England about thirty-eight years ago. In

his earlier years he was a page in the House of Lords, afterwards becoming a reporter on a provincial (English) paper. Later he became an actor, appearing with his wife, Maude Walsh, the team known in England as Mountford and Walsh. With the organization of the Variety Artists' Federation of England, Mountford came forth as a leader of variety artists and an agitator. He was prominent in the English strike of 1906. It was this strike that caused his expulsion from the V. A. F. At a meeting of the English society, Mountford uttered an accusation against Joe O'Gorman and his connection with the strike. The Executive Board of the V. A. F. called upon Mountford to prove it. Upon Mountford's failure to appear to do so, he

was expelled, and shortly after came to New York.

About that time R. C. Mudge, "Big Chief" of the White Rats, commenced to fall into the bad graces of the members. Mountford was elected a member, and commenced to make his presence felt. With Mr. Mudge's resignation, the Board of Directors was formed, and Mountford elected secretary. The Board of Directors rule is fashioned upon the conduct of the International Artisten Loge of Germany. Mr. Mountford was familiar with it.

Starting slowly Mr. Mountford increased his advantage, until the White Rats thought they had a jewel. He suggested and advised, always in the capacity of the servant to his employers, until he gradually "worked into" the order, and was looked upon as its leader.

Mountford was undiplomatic in the handling of people in the White Rats, excepting those who were in power or those he thought might be. The rank and file were as nothing to him. He caused much bitterness of feeling against himself in several directions from complainants who had to personally see him. But these were as naught in the great flood of admiration he brought to himself, until the final deluge last August washed Harry Mountford off the vaudeville map of America. *Time.*

FRANK TINNEY'S ACT FOR SALE.

(Continued from page 49.)

Idea of using Bob Rea, the leader of the orchestra, as my straight man, Bob to stick to his post in the pit and stand for everything I said and did. Bob said he would be the goat.

I borrowed a pair of big, floppy pants from Theodore Murphy (now Cole of Cole and Coleman) and a coat and vest from Joe Dunleavy (now of Coakley, Hanvey and Dunleavy), put on enough burnt cork to bury the sphinx and set sail at Maysville, Ky.

It was a long chance, and in Southern territory to boot. The effect was beyond my fondest dreams. Manager Coburn was so elated that he said: "Sure fire stuff, Frank, we'll keep the act in."

I was then designated as a minstrel man, my salary raised to fifteen bones. This tilt by the way gave me the distinction of principal comedian. Later I was made buyer for the troupe and reached the twenty-five dollar mark. I didn't have much to do to get that twenty-five. I led the band on parade, bought all the meat and provisions for the minstrel car, worked in the first part and did my specialty in the afterpiece.

I had learned to play the bagpipes during leisure time at home. My father suggested I use them in the act. Well, the sum and substance was that the pipes came in handy and proved a big laughgetter everywhere. That "show 'em the bagpipes" and "I'll now play a selection on the bagpipes—if the bagpipes work" have become well-known Tinneyisms in all the houses where I have worked.

My jump into vaudeville came when the minstrels played Little Rock. Edward Carruthers, booking manager for the Interstate, saw my act and offered me fifty dollars a week to play his

(Continued on page 136.)



Gertrude Van Dyck

ASSISTED BY

Ray Fern and Max Vincent

IN A MINIATURE MUSICAL COMEDY

BOOKED SOLID ON THE ORPHEUM TOUR

— BY —

PAT CASEY

“Man's
Truest
Friend”

Richardson's Posing Dogs

Home Address
526 Putnam Building
TIMES SQUARE
NEW YORK CITY

JO PAIGE SMITH
Representative

Eva Tanguay says: “Your song ‘Animal in the Zoo’ is the hit of all my songs.”

A MONG others using my material with success are: Carson and Willard; Harry Fern; Jock McKay; Al White, the producer; Billy Evans and “The Four Cafe Girls”; Quinn Brothers and Rossner; Topack and Manning; Clark and Francis; Lowell and Esther Drew; Joe Lanigon; Adair and Henney.

Sketches, Monologues and
Songs which get results

JOHN G. COLLINS

606 Keith Theatre Building, Philadelphia, Pa.

FAULTS OF BURLESQUE.

(Continued from page 29.)

admit that everything in every show cannot be new, but it is easy to appreciate how tired one must grow to hear the same songs; see the chorus girls go through the same evolutions, and watch the comedians trying to make those in front laugh with the same “gags” and the same comedy “business” he has looked at every week since the season opened. That may be putting it pretty strong, yet this is a condition in burlesque of the present day.

It may be stated that out of eleven burlesque shows seen within a period of one month early this season, more than half were using the same numbers and the comedians handled comedy bits which were old before many of the comedians using them were ever heard of. The majority of these shows have been made over since, the best proof in the world that the educated patron of burlesque of today will not accept the trashy stuff which some of the show owners try to get by with.

The burlesque patron has just as much right to expect something new as the theatre-goer who spends his money for the higher grade of entertainment. How many of the shows in the better class of houses could live if every company used the same songs just because some other show made a hit with it? It is a fact that more than one Broadway comedian has used some of the “hokum stuff” “pulled” in the after pieces which followed the regular variety bills years ago, but they never get very far with it. It is the same way with the burlesque comedian and the material. If he is funny he will get the laughs with proper material, but neither he nor the comedians who follow him can expect to pass with comedy that is worked week in and week out to the same class of theatre-goers.

There has been a tendency shown on the part of many of the show owners, particularly those playing the

7 AMERICAN 7 BELFORDS

**ATHLETES
AND FOOT POSTURERS**

E. W. BELFORD

The Originator of their style of Posturing

Management, **JO PAIGE SMITH**

houses of the Columbia Amusement Company Circuit (Eastern Burlesque Wheel) to get away from the hackneyed style of burlesque. Some splendid results have been secured. This has brought the complaint that the movement toward the advancement of burlesque was growing beyond all reason, and the argument raised that the old style entertainment of two pieces and an olio between was the proper caper. This is open to argument either way, according to what idea the owner has of spending his money to put out a show.

Another great fault is the lack of attention paid to the drilling of the chorus, one of the strongest, or the strongest, assets to a burlesque show. Often is heard, “That’s the dandiest

bunch of girls I’ve ever seen,” or “The show’s pretty fair, the comedians are funny, but those dames are enough to kill anything.” The impression made by the speakers means a lot to the success or failure of a show. No matter how far burlesque will advance, the time will never come when the girls will not be the foundation for the making of a successful burlesque show.

You wouldn’t think this, however, if you watched the various companies and compared the way the girls work. A good number is being ruined because one-half of the line is singing and the other half humming. Watch a line of sixteen or eighteen girls stepping a gingery number or marking time and see one girl kicking as

high as her head while the one next to her is merely raising her foot off the stage; catch two or three girls trying to locate someone in the audience and smiling when they do, while the others are working as if they thought they ought to do something for their salary and you will get a good line on one reason why there are so many poor shows on the road.

It is all right to make burlesque clean enough to attract women to the theatre. If you can make a woman like a burlesque show you are doing something toward putting burlesque on a higher plane, but it is the men who support burlesque, and the men will not come if the show is weak on girls. Nothing makes a number go over like good work by the chorus. To get this from the ordinary run of choruses, the manager must give the girls attention. It is not right to expect too much, either. It is not an uncommon thing to have the girls called for a rehearsal after putting in two shows in some “dump” of a house and expect them to get up in a number to be used the next show. The burlesque chorus girl is only human. If one considers what they are forced to go through for what they receive, it must be admitted the average burlesque chorus girl, if she reaches the class of “regular,” is quick to learn and has a pretty good conception of what she should do.

They don’t always do it, however, and in the majority of cases it is the fault of the one whose business it is to see that they do. Unison in dancing has the same effect as harmony in singing. There are some managers who make this a special point for their observation. It is these managers who profit through having their girls admired by those in front. It makes a difference, for girls are a very useful commodity in the make-up of a burlesque show and they form one particular feature which causes talk.

When you can make ‘em talk, you’ve a good show.

When answering advertisements kindly mention VARIETY.

AL JOLSON

THE GRAZERS



**BID YE ALL
A MERRIE XMAS**

NOW BOOKED SOLID FOR ONE YEAR ON THE UNITED TIME

Meeting With Much Success

THANKS TO PAT CASEY AND JENIE JACOBS

REPRESENTATIVE ACTS PLAYING THE

BERT LEVEY CIRCUIT

INDEPENDENT VAUDEVILLE

EXECUTIVE OFFICES, 144-150 POWELL STREET, SAN FRANCISCO

Promoters of the Laugh Trust

Harry-O'DELL and HART-Miss O.

Singing, Dancing, Talking and Acrobatic Comedy

THE GUSTARD TRIO

America's Most Sensational

Novelty Globe Rollers

SANDY McGREGOR

Scotch Comedian

Late "Follies of the Day" Co.

LA BOHEME DUO

Featuring

The Piano Accordion

Tom—THE MORTIMERS—Violet

Those Jolly Entertainers

15 Minutes of Fun, Fancy and Mimicry

AERIAL SCHOENS

Novelty Gymnasts

BROH and LYONS

Those Musical Comedy Kids

ATTAWAY and GREEN

Novelty Sketch

"At the Circus"

Sam

Lillian

DALTON and TRAVELLE

English Vaudeville Artists

**AL. HEDERICK and the
WRIGHT SISTERS**

Bits of Musical Comedy

Introducing Singing, Talking and Dancing

HEART and FLOWERS

Comic and Operatic Singers

Bill

Frank

SHEPARD and McDONALD

Always Working

FREEMAN BERNSTEIN

Producer Promotor Manager

HEIDELBERG BUILDING (Broadway and 42d St.), New York City

Phone, 2476 Bryant

Affiliated with the M. W. TAYLOR AGENCY, Parkway Building, Philadelphia

SAVOY TRIO

AND THEIR
ACROBATIC
BULL
TERRIERS

Just completed a Successful Tour on the Percy G. Williams Circuit

Direction, **EDW. S. KELLER**

GLADYS

VAN AND PEARCE

ARTHUR

OFFER "GET A LICENSE"

By GUY FLETCHER BRAGDON

Booked Solid

Direction, **A. E. MEYERS**

When answering advertisements kindly mention VARIETY.



Greetings to Our Friends, Managers and Non-Union Performers
The Title

The Rathskeller Trio

Has become an asset to us.

We have retained the following counsellors to take care of our interests:

ADOLPH MARKS, Esq.
106 No. La Salle Street, Chicago

JULIUS HERTZBERG, Esq.
234 Fifth Ave., New York City

ROBERT KRIM, Esq.
Portland, Oregon

LEE KRAUS is the agent, and some agent

MITCHELL, WELLS and LEWIS, Rathskeller Trio

MERRY CHRISTMAS AND HAPPY NEW YEAR
Yours in "Hair Lip"

TOM (SMOKE) McRAE

PRINCIPAL COMEDIAN "NEW CENTURY GIRLS"



LEE WHITE AND GEO. PERRY

Produced our new act and at our first Metropolitan showing were booked for forty weeks.
The above cut is the answer to our success. We heartily wish you all the same.

JACK LEVY, Pilot

CLARK

MARTINETTI

JOE

AND SYLVESTER

World's Greatest Comedy Acrobats

(Bar None)

In Vaudeville on United Time

Direction, **JO PAIGE SMITH**

PHIL-PETERS-NETTIE

Booked solid for 3 years in England, Ireland, Scotland and Wales, by **HARRY DAY,** Exclusive Agent

SAIL FOR SOUTH AFRICA (THIRD TIME) August 10th, 1912, for **SYDNEY M. HYMAN**

Address, Care of VARIETY, LONDON, ENGLAND

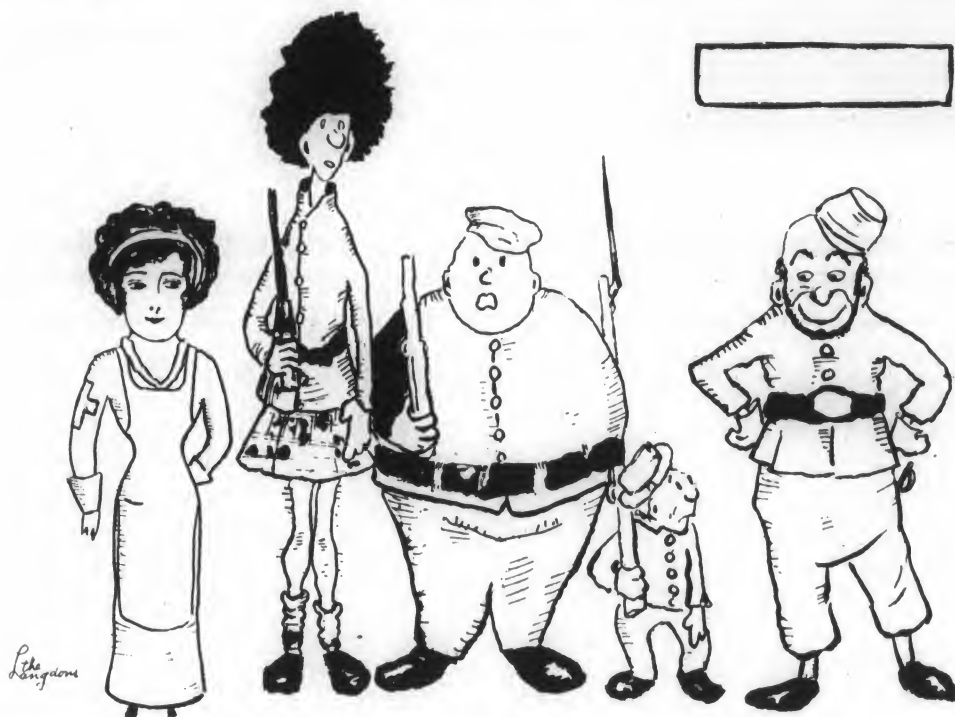
LOVE TO ALL AT HOME

GEO. B. RENO

AND CO.

INCLUDING

Miss Bessie Reno



AND

"THE MISFIT ARMY"

VAUDEVILLE'S BIGGEST LAUGHING HIT

Direction, **PAT CASEY**



McINTYRE AND HEATH

NOW PLAYING ORPHEUM CIRCUIT

IN THEIR NEW ACT

"Waiting at the Church"

By HARRY VERNER

SEASON 1911-1912

Sim Williams' "IDEALS"

A \$10,000 production with a new,
novel and original comedy
in two acts.

GOOD TALENT WANTED AT ALL TIMES

Address **SIM WILLIAMS,** per route **"IMPERIALS"**

SIM WILLIAMS & JAS. H. CURTIN

Offer the Ever Popular

"BROADWAY GAIETY GIRLS"

Bigger, Brighter and Better
Than Ever

H. W. & SIM WILLIAMS
Present

WILLIAMS' "IMPERIALS"

A show title that has become a
household word to patrons of
refined burlesque.

CHORUS GIRLS, \$20 AND NO WARDROBE

BIXLEY AND LERNER

"THE MELBA AND CARUSO OF VAUDEVILLE"

Management, **JAMES E. PLUNKETT**

THE SENSATION OF THIS YEAR

MARIE RUSSELL

Empress of Character Songs

Direction

ED. F. KEALEY

Represented by

PAT CASEY



JAMES MULLEN AND ALLEN COOGAN

Presenting a Classic in "One"

"A BROADWAY TRIM"

MAJESTIC, CHICAGO.—To Mullen and Coogan go the honors of the evening. They work in "one," and do not let up from start to finish. The opening number, "Call Me a Taxi," is the best comedy song heard this way in a decade, and might be placed for the finish, instead of the recitation now used. The routine is saturated with healthy laughs. In sixth position the two men cleaned up. In New York they should go even better, for their offering is made to order for the big town.

—Wynn in VARIETY.

Direction

THOS. FITZPATRICK



LA ESTRELLITA

"LA ESTRELLITA, the charming Spanish singer and dancer, has achieved a distinct and instantaneous success. This lady need fear no comparison with any Spanish singer and dancer who has appeared in London during the last few years."—From the London "Weekly Dispatch."

MAY WARD

THE DRESDEN DOLL COMEDIENNE

**NOW PLAYING
AS
SPECIAL ATTRACTION
AT SAN JUAN
PORTO RICO**



**EXTRAORDINARY
ENGAGEMENT
OF SIX DAYS ONLY
PROLONGED
ANOTHER WEEK**

WISHES ALL FRIENDS A MERRY XMAS AND HAPPY NEW YEAR

CHAS. ROBINSONAmerica's
Famous
Comedian

WISHES ALL A MERRY CHRISTMAS

CHAS. ROBINSON, Sole Owner
Robinson Crusoe Girls

MASTER IRVING ROBINSON



MAY NEW WARD ROBINSON

**WANTED
FOR NEXT SEASON**Novelties of Drawing Power and Acts that
have not played on the Eastern Wheel.
Nothing too good for

Robinson's "Crusoe Girls"

Address care of Columbia Theatre Building
47th Street and Broadway, New York CityWISHING EVERYBODY A MERRY XMAS AND
A HAPPY NEW YEAR**YVETTE****"The Whirlwind Violiniste"****LeROY AND
HARVEY**

In a Western Comedy Playlet

"RAINED IN"

(BY AILEEN HARVEY)

ALL SPECIAL SCENERY EFFECTS

Fully Protected by Copyright

PLAYING UNITED TIME

Direction of **JO PAICE SMITH**

COMPLIMENTS OF THE SEASON TO ALL

HARRY BLOOM

THE PRINCE OF SONG

In the Middle-West
at presentDirection, **A. E. MEYERS**

THIRD SUCCESSFUL TOUR OF

CHAS. F. SEMON**"THE NARROW FELLER"**Over the
ORPHEUM CIRCUIT**PAT CASEY**
Pilot**Maud Hall Macy**

Booked Solid on Orpheum Circuit

In preparation, new act entitled

"IN THE GRAY OF THE DAWN"By **MARY ASQUITH**

JULIET?

In a New Series of
Entirely Original

**Humorous
Character
Studies
from Life**

ORPHEUM CIRCUIT

Direction of
Ad. Newberger

695 Lexington Avenue
NEW YORK

ADOLPH MEYERS

Chicago's Leading Representative of
Vaudeville's Greatest Acts, says:

"TED BAILEY and Co.

is the most unique act I ever played. Those three dogs with Ted Bailey can pack a house in any old town."

Address, TED BAILEY,
Care of VARIETY, Chicago

This act handled exclusively by
ADOLPH MEYERS

FREAK ACTS IN AND OUT.

(Continued from page 117.)

man," but now receives \$550 weekly for his entertaining monolog.

Tommy Hayes, the "Marathon" runner, who leaped from the position of clerk in the haberdashery department at Bloomingdale's to Hammerstein's, was lost to the theatrical world after a few weeks on the stage. Dorando, another "Marathon," got the stage taste. Even the air-ship men capitulated. Dr. Wellman, Vanniman and Jack Irwin, all connected with the "America," were in vaudeville. Wellman has dropped out of sight, but Messrs. Vanniman and Irwin are thinking of embarking upon another aerial sea-voyage, with vaudeville again in the prospective.

Among ball players, the lead was taken by Mike Donlin, who remained in vaudeville a little too long, it seemed, for the taint got to him. Mr. Donlin was not the same Mike on the diamond this summer he was before appearing with his wife, Mabel Hite, in the twice-daily. Christy Mathewson, the gilt-edged pitcher of the Giants, with his catcher, Chief Meyers, tried it out last year. Whether coincidentally or no, this has been the dimming season for Mathewson's star. He lately admitted the seductiveness of the stage, and said he would not return to it. Still there are other diamond players on the boards at present.

Two opposites, though each a man of intellectuality, came under the "freak" class within the year, when in vaudeville. They were Fra Albert Hubbard and Dr. Cook. Fra Albert walked into a holocaust at Cincinnati, but thereafter swept along the Orpheum Circuit of the west, without a break in the line of his individual successes. At the Columbia, Cincinnati, the Sunday afternoon Mr. Hubbard walked out upon the stage, the gallery gods "went after" him very strongly. Mr. Hubbard abruptly left

the stage and theatre. Cincinnati is a "bad" town, with an untutored gallery in every theatre on the holiday of the week there.

Dr. Cook received \$1,000 for making a speech twice daily at the Manhattan Opera House. He did not draw after the Monday matinee. No one cared, and the Doctor himself was not interested.

William Muldoon, since developed into America's greatest physical expert, once played Koster & Bial's for a week. Bobby Walthour, the champion six-day bicycle rider, also had his fling in his heyday.

Bessie DeVole who won much publicity through having received love letters from Frank Gould (while an actress) could not hold a position on a vaudeville bill, either then nor since, though trying several times.

Blanche Molineaux was a headliner for a week at \$1,200. The Countess Swirsky made them laugh at Hammerstein's with her "classical" dance, but she was a piker at \$750, though a frost.

The Cherry Sisters, first brought into New York at the New York theatre a long time ago for \$600 weekly, as the champion amateurs of the world, yet believe they are bona-fide actresses, though since appearing in "small time" vaudeville houses. A couple of years or so ago when VARIETY lightly referred to these girls, the Cherry Sisters wrote a letter demanding retraction, and informing the paper that were they kidded again in this sheet, a libel action would follow. That \$600 when received by the Cherries was the largest salary they have ever gotten. An offer of \$75 just now would likely start a panic in the Cherry family.

Nearly all the big vaudeville agents have located a "freak" now and again. The most prominent have been the Messrs. Lykens and Bernstein, with Robert Grau (one of the old-timers). Once, for a while Messrs. Grau, Lykens and Bernstein were associated in the booking business together at 1358 Broadway. Joe Wood was their office boy. *Time.*

Cantor AND Williams

COMEDIANS

Merry Christmas and Happy New Year To All

**THE PEERLESS SAMOAN
DIVING VENUS**

ODIVA

**THE STANDARD
BOX OFFICE
DRAW**



**THE DIVER
WITH A
VARIETY ACT**

Direction,
PAT CASEY

VAN CELLO



VAN CELLO

In spite of his name he does not do a musical act, but instead he does a highly finished dancing barrel act which has caused much comment wherever appearing.

Now Playing for the Western
Vaudeville Managers' Ass'n

Direction,
A. E. MEYERS
Majestic Theatre Building
CHICAGO

FRANK TINNEY'S ACT FOR SALE.

(Continued from page 122.)

time. After the show season closed I played the Interstate. I then became a fixture on the Western Vaudeville Managers' Association route. By degrees my salary zigzagged between the one hundred and fifty and the one hundred and seventy-five points until the Orpheum Circuit time was offered at \$150.

On my return from my first Orpheum trip I figured that I would like nothing better than to play my home town, Philadelphia. Manager Jordan wanted to know what I did in my act. I told him that I neither sang nor danced but simply told "rotten gags." That felled him, for he went on record with the statement that he wouldn't pay me as much as I got with the minstrels. But a season later I went into Philadelphia for two weeks at Keith's and my hit proved that "rotten gags" will even go in Philly. They went so well for two weeks that I think I could have stayed longer and gotten away with it.

My opening in New York is more than a memory. It is a brainstorm that will always keep the recollection so vividly before me that I see it in my dreams. I showed at the Bronx. I followed a twenty minute reel of "King Edward's funeral." The pictures depicted the death thing so strongly that I passed away without any ceremonies whatsoever.

It was hard to realize that I was really in New York. I began to figure out the shortest way back to the wild and woolly west.

With "daubers up" and my heart surrounded by a million little blue devils with sharp jargons, I opened at the Fifth Avenue expecting the hearse to back up for the final blowoff. Then came the awakening. From that time on, the New York audiences have accepted my funmaking with big generous hearts and hearty hand-clapping.

Again I went over the Orpheum at a much bigger salary than I earned before and when I returned to New York, playing two houses at a crack, I had not been forgotten. Things have been coming my way ever since, the Shuberts getting me for the Winter Garden, where I was placed next to Gaby Deslys.

My playing there gave the daily critics a chance to look me over. All gave me bully good notices but Alan Dale, who hates a blackface comedian like a wild bull does a red rag.

In conclusion, will say that if anybody wants to buy my act I'll sell it cheaper than they can buy Poor Richard's Almanac. As to wardrobe will truthfully state that my outfit costs something like five dollars. Then it's up to you, John Henry.

(NOTICE TO MGRS.)

A. E. MEYERS

can supply you with all

kinds of acts from,

BAIDEN Brownie Cyclist.,

DOWN, to a Circus.

EUNICE BURNHAM AND CHARLOTTE GREENWOOD



TWO GIRLS AND A PIANO

Oh, We're So Perfect and Flawless!

ASK

PAT CASEY

**MERRY XMAS AND HAPPY NEW YEAR
TO ALL**

**FROM
THE**

Sullivan & Considine Staff

CHICAGO OFFICE **6 No. CLARK STREET**

FRED LINCOLN

General Manager

SAM DuVRIES

Booking Representative

GASTON GOUDRON

Booking Representative

N. J. KISSICK

Auditor

PAUL GOUDRON

Manager Booking Department

JOHN NASH

Booking Representative

JAKE STERNAD

Booking Representative

RAY MERWIN

Press Representative



THE YOUTHFUL PRODIGIES

FELIX AND CAIRE

ORPHEUM CIRCUIT

Direction of **AD. NEWBERGER**



695 Lexington Avenue, New York

LOOKING FOR **TIME** TO BREATHE

J O E SCHENCK A N D V A N C U S

The Two Boys Chased on Orpheum Circuit by **EDW. S. KELLER**



MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

MISS SYDNEY SHIELDS & CO.  

assisted by *Hudson Allan* .. IN HER NEW ACT .. *"MAID MARY"* .. A SCREAM COMEDY .. assisted by *Maurice Barrett*

by *Allen Gregory Miller* author of
 "Broadway, U.S.A.", "The Eye Witness", "Their Daddy", "As the Book Says", "On the Cambus", "Misunderstood", "The Jollier", and many others

"VARIETY" SAID: "AS A TABLOID FARCE IT IS A GEM—A BLUE STONE, WELL CUT AND ALTOGETHER ORIGINAL. NOTHING THAT THE WRITER HAS EVER SEEN RESEMBLES THE BASIC STORY+++ IT IS EXCRUCIATINGLY FUNNY IN A BROAD FARCEAL WAY. IT IS DUE, HOWEVER, ENTIRELY TO MISS SHIELDS' REFINED PERSONALITY AND HER DELICATE HANDLING OF THE ROLE OF 'MARY,' THAT NOT A SINGLE ELEMENT OF SUGGESTIVENESS ENTERS INTO THE PURE, CLEAN FUN+++ THE OTHER TWO ROLES ARE CAPABLY PLAYED+++"

DESIGNED & DRAWN BY ALLEN GREGORY MILLER   CHRISTMAS 1911

NEXT WEEK

(Dec. 25)

MAJESTIC,

MONTGOMERY,

ALA.



Ward and Weber

THE TERPSICHOREAN ENTERTAINERS

Booked Solid W. V. M. A. Time Until June 1912

Direction, **A. E. MEYERS****ROY SEBREE**

Presents

7 NACE MURRAY 7 AND GIRLS

A Musical Comedy Treat

Elaborately Costumed, Carrying Velvet Cyclorama Drop. 7 Costumes.

Those Six Stepping Girls
and that Little Champion Dancer.Under Personal Direction, **LEE KRAUS**708 Chicago Opera House Block
CHICAGO

Arthur La Vine

AND COMPANY

7 PEOPLE

3 SCENES

The
Flying
Dread-
nought
from
Coney
Island
to the
North PoleFeatured
on the
Sullivan and
Considine
CircuitNow a Big
Sensation
on the
W. V. M. A.
TimeBooked by **BEEHLER BROS.**

PRESENT PLAYS IN PARIS.

(Continued from page 25.)

Palais Royal.—Tristan Bernard's clever three-act farce "Le Petit Cafe" remains. It will be seen in English next season. Extremely diverting, and clean.

Porte Saint Martin.—"La Femme Nue," by H. Bataille, has had a successful revival, but will be withdrawn for the production of "La Flambee" due Dec. 5.

Vaudeville.—"La Fille," the sentimental four-act comedy by F. Duquesnel and A. Barbe, will soon give place to another.

Folies Dramatiques.—The three-act operette "La Reine de Golconde," by A. Lhost and J. Lorin, music by F. Le Rey, is having a long run. The threats of the Society of Authors because members contributed to a theatre not holding a contract with the Society, has only increased the publicity of the Folies Dramatiques.

Chatelet.—"La Course aux Dollars," the spectacular show in four acts and twenty-five tableaux, mounted by Manager Fontanes, is filling this large theatre nightly, and will hold the stage for some weeks to come. The actor, De Max, is the headliner on the program and remains at the Chatelet till end of Dec.

Apollo.—The three-act operette of Jacques Offenbach "Madame Favart" remains, being often interposed by a revival of the French version of "The Merry Widow," awaiting the production of the "Count of Luxembourg" this month. "Les Transatlantiques," as anticipated, did not prove to be much of a success as an operette, though the book had many readers.

Opera Comique.—This lyrical house is always full, with the well known works of its repertoire on the bills daily, including "Carmen," "Louise" and "Les Noces de Jeanette"—not exactly novelties.

Folies Bergere.—The annual revue of the famous music produced Dec. 1.

Olympia.—Jacques Charles is to be congratulated on the great success of the revue at this fashionable house. It will continue to be played, in part at least, until the end of December.

Theatre Rejane.—A somewhat amateurish three-act comedy "La Plus Heureuse des Trois," by Jacques Vincent, was produced at Mme. Rejane's own house Nov. 22, but the manageress did not appear, reserving her energies for matinees of "Madame Sans Gene," until her revue by Rip and Bousquet is due. It is doubtful whether the present piece, "The Happiest of the Three," will fill the breach. It tells the story of a young painter, Andre, spoiled by sudden success and drifting away from his country wife, who faithfully idolizes him, and prefers the flattery of two society ladies. The struggle of the three women for the love of this painter is the plot. Luitz Morat as the mercurial Andre.

Mme. Noizeau as the wife, Severin Mars as a professor, Suzanne Avril as a coquettish Parisian baroness, and Mlle. L. Marlon as an aesthetic admirer of the artist, did their best with this rather indifferent story, the idea of which is excellent if not quite new. In the revue due this month Mme. Rejane, Signoret, Geo. Grossmith, Jr., and several other good artists are listed.

Theatre Sarah Bernhardt.—The great tragedienne has returned to her own theatre, after a long absence, and opened in a revival of Victor Hugo's "Lucrece Borgia" Nov. 23. The play has been splendidly mounted. Mme. Bernhardt received an ovation. Reynaldo Hahn has written some special music for the show. Messrs. Tellegen in the part of Don Alphonse d'Esbe, Jean Angelo as Bannaro, and Maxudian as Gubetta, ably seconded the actress-manageress.

Athenae.—Funck Brentano, A. de Lorde and J. Marsele have taken the story of Madame Favart and reviled that lady's fame under her stage pseudonym of "La Chantilly" for their comedy "L'Amour en Cage," produced Nov. 23 by Manager Devel. In the first act we are introduced to Marshal Saxe, in his camp. He has his own company of actors, under the direction of Favart, who had the unfortunate idea of bringing his pretty wife with him. As soon as the old soldier sees her, he starts making love, La Chantilly however remains on the defensive, and for once in his life this Don Juan is non-plused over a woman. He hits upon the plan of sending the husband on a special commission to Brussels. The second act shows Mme. Favart installed in a comfortable villa given by the amorous Marshal. Still, by the aid of a vivandiere, Toinette, she keeps her admirer at bay, until her husband re-

turns in secret. Saxe is furious when he finds her in Favart's arms and orders his arrest. In the final act the lady and Mme. Toinette have been incarcerated in a convent at Angers, a state home of detention for society ladies who have caused their husbands trouble. Saxe here pays court to Mme. Favart, but is brought to reason when Toinette tells him plainly the role he is enacting is unworthy of a great soldier. He restores Mme. Favart to her husband. This interesting historical production is partly founded on fact. It is amusing and not offensive. With its XVIII Century costumes and mountings, "Caged Love" scored a certain success, warranting its adaptation in other countries. Funck Brentano is now recognized as a conscientious searcher into the past; he has probably taken but little liberty with history in this instance, and furnished details from which Marselle has written a nice play.

December 15, 1911

"THE GREAT SPOT"

THE ONLY NATURAL CANINE PENMAN
IN THE WORLD

IS NOW READY FOR AMERICAN
VAUDEVILLE

(No Electrical or Artificial Assistance Employed)

Address, **Mons. Louis Pruchniak**

Care of VARIETY, Chicago

P. S.—"SPOT" also dabbles in Mental Telepathy.

A Merry Christmas and A Happy New Year
To All Friends From

JESSIE KELLER

("Venus on Wheels")

AND

TOMMY WEIR

A MERRY CHRISTMAS AND
HAPPY NEW YEAR TO ALL



CATES

WORLD'S GREATEST MUSICAL ACT.

FEATURING

FRANK B. CATE

World's Famous Legitimate Sensational
Cornet Virtuoso.

WALTER H. CATE

World's Greatest Saxophone Soloist, who
has completely mastered the Saxophone and
put it on an equal with the violin, playing
such violin solos as: "The Witches' Dance"
by Paganini, "I Palpiti" by Paganini, "The
Round of the Goblins" by Bazzini, etc., etc.

FRED. O. CATE

The only Soloist on the Giant Double E
Flat Contra Bass Saxophone.
"The King of All Bass Instruments."

WORLD'S CHAMPION SAXOPHONE TEAM
AND

WORLD'S GREATEST XYLOPHONE BAND

The human race is jealous of what they
cannot imitate or surpass.

It doesn't take much of a man to find
fault, but it takes AN ARTIST to deliver
the goods.

WE WILL WAGER (\$1,000) One Thou-
sand Dollars that Walter H. Cate, as a Sax-
ophone Soloist, or the 4 Musical Cates as a
Saxophone Team, or a Xylophone Band, can-
not be equaled in the world.

Month of Jan., 1912, Scala Theatre,
Copenhagen, Denmark

SAVE YOUR STOCKINGS



ECONOMY STOCKING PROTECTORS

25c. Set of Six

Can be Attached to any Supporter

They positively prevent ripping,
tearing and slipping of stockings,
no matter how tightly drawn.

Economy Hose Supporters
With Protectors Attached
25 cents per pair

Use the Economy Hose Supporters
on your corsets

At all leading Department Stores
Mailed on receipt of price

ECONOMY SALES CO.
Dept. M. 118 E. 28th St., New York

PROFESSIONAL MANAGER'S WOES

(Continued from page 26.)

ringing the phone—when did you say
the act opens—excuse me a minute,
please"—

A boy with a telegram knocks at
the door.

Mr. Gumble snatches it, tears open
the envelope, scratches his head, and
shrieks:

"Well, for Heaven's sake! how can
I get to Providence in an hour! Wire
them ten words all ending with 'NO.'
Here, boy!"

"Mr. Gumble," said the interview-
er, listening patiently to the drama,
"I thought you were going to tell me
something for my paper?"

"Oh yes!" answered Mr. Gumble.
"I had almost forgotten you—let's
see, what was it you wanted. Pardon
me just a minute!"

"Mr. Belcher wants to see you a
moment," said a voice at the door.

Gumble was off in a jiffy. A stack
of letters groaned as they fell to the
floor, all unopened. Presently Mose
returned.

"May I ask you, Mr. Gumble, when
you eat or sleep?"

"Oh, that reminds me," gasped
Mose, "I ought to telephone home, I
haven't been to bed since!"

A tap on the door. "The printer
is waiting for the order, Mr. Gum-
ble. What shall we print up?"

"Well, let's see," said Mose. "Order
'Oh, You Beautiful Doll,' 'Harbor of
Love,' 'Red Rose Rag,' 'Navajo Rag,'
'Love Me,' 'Do the Same Thing Over
Again,' 'Oceana Roll,' 'Honeymoon
Love,' 'Somebody Else Will If You
Don't.'"

Here the 'phone tinkled.

"Long-Distance call from Detroit,"
said the boy rushing in, "Mr. Rem-
ick's on the wire."

"Oh, let him wait minute—can't
he come around again this after?"

"But it's Mr. Remick!" reiterated
the boy.

"Oh, 'tis, is it?—Sure enough.
Hello, Jerome!"

"I'll call on you again, Mr. Gum-
ble," meekly ventured the inter-
viewer, "when you have more time."

But Mr. Gumble never heard it.

JUGGLING DE LISLE

ORIGINATOR
OF THE

Four and Five Hats Novelty

BOOKED SOLID UNTIL
JUNE 17th

MANAGEMENT OF

Jo Paige Smith

A MERRY XMAS

AND A

HAPPY

AND

PROSPEROUS

NEW YEAR

TO

EVERYBODY

IN

VAUDEVILLE

GUS SUN

PRESIDENT

GUS SUN

BOOKING EXCHANGE COMPANY

SPRINGFIELD, O.
New Sun Theatre

CHICAGO
Majestic Theatre Building

PITTSBURGH
630 Wabash Building

CINCINNATI
American Theatre Building

1911 — SEASON — 1912

“Vaudeville’s Popular Singer”

ED MORTON

WISHES EVERYBODY



MERRY
CHRISTMAS

HAPPY
NEW YEAR

BOOKED SOLID

DIRECTION

JENIE JACOBS

PAT CASEY
AGENCY

"A BREEZE FROM THE WEST"
WELL LIKED IN THE EAST

KATE WATSON

Playing in Vaudeville for the United Booking Offices

Booked Solid by **PAT CASEY**

THE LONESOME COMEDIAN

PATSY DOYLE

Repeating former successes over
Orpheum Circuit

Direction, **PAT CASEY**

HANLON, DEAN and HANLON

THE ACME OF
ATHLETICISM

Meeting with
Unusual
Success in the
Middle West

Address, Care **VARIETY**, Chicago



THE ACT THAT "STANDS OUT"

"THE GRAPHOPHONE GIRL"

Adeline Francis

Returning East for holidays, after a most successful and enjoyable tour, having played six months on **Sullivan-Considine Circuit** as special extra attraction. Press and Public alike claim act to be wonderfully clever and the **FIRST REAL NOVELTY IN YEARS**. I am the originator of this act. Same is copyrighted (1910) by me. Aspirants with "taking" ways keep off.

I take this means of thanking every one connected with above circuit for the many courtesies extended me while entour and wish you and all my friends **A Most Cheerful Christmas and Happy New Year.**

ADELINE FRANCIS

In Preparation—"A FAMILY AFFAIR"

GRAFTON L. MCGILL, Attorney, 165 Broadway, New York



ADAM SOWERGUY IN LONDON.
(Continued from page 23.)

served in a theatre, but it is a durned good idea. I felt hungry so I called one of the waiter girls and says "bring me a bowl of bean soup and a couple of pickles.

They run an awful big show at the Coliseum, but I suppose they make a big profit on the tea they sell or they dropped a split curtain and every-Bernhardt appeared in a sketch called Fedora. She didn't sing or dance none. She just kep talkin' to a man till he got mad and talked back. I couldn't get the hang of it. Taylor said it was French talk and I would find the diagnosis on the back of the program. If I could have got actors like her I could have busted the Stadium.

Right in the middle of the show they dropped a split curtain and every thing stopped. The fiddlers played a long tune while the nurse gals run around with more tea.

Taylor said it was tea time and he would introduce me to Mr. Hibbert, who would take me to the Empire at night. Hibbert runs a theatre paper. We met at the Queen's Hotel, and got acquainted right away. He told me some durned good jokes, but I can't remember them. He said we would go to the Empire and set in the stalls. I didn't see much of the show on account of gettin' acquainted with some women folks that was walkin' around the vestibule. They were mighty stylish women and very sociable. They all invited me to call and see them. One said she was very fond of Americans cause she had a very dear friend once that was American and I looked a lot like him. Another said she knowed I was American right away, she could tell by my shlrt front. We

LIGHT EFFECTS

Everything Electrical for Theatres,
Parks, Productions and
Vaudeville Acts.

UNIVERSAL ELECTRIC
STAGE LIGHTING CO.



PROPRIETORS
NOTE NEW ADDRESS
238-240 WEST 50th STREET

100 Feet West of Broadway
New York City

Telephone, Columbus 8041-8043

went in the saloon at the end of the vestibule and the barmaid says there is a couple of other Americans over in the corner, maybe they are friends of yours. The fellers she meant turned out to be a couple of darkeys.

It was pretty late when we came out and as Hibbert met a couple of friends I thought I would leave. He says are you goin' right home? I says no. I am goin' up the street for a couple of blocks. Some one said I had a lot of ambition for an old man and everybody laffed. I don't know yet what the joke was.

I got into so much trouble tryin' to use American money that I went into a shop that had a window full of money to change and I says to the feller how will you swap some of them shillins and things for greenbacks. He says four ninety the quid. I says I don't want chewin' tobacco I want

A MERRY CHRISTMAS AND HAPPY NEW YEAR
TO ALL

BOOKED SOLID FOR THIS SEASON
UNITED TIME

Selbini and Grovini

Direction, JO PAIGE SMITH

A LITTLE DIFFERENT FROM THE REST

SPIEGEL AND DUNN

BLACK FACE COMEDIANS

Always Working

Direction, **FRANK BOHM**

Merry Xmas and Happy New Year To All Our Friends

to get some of them Bobs and tanners and whatever else is fashionable.

I have went to a lot of shows and seen some mighty good actors; I seen one feller at the Kilburn Empire that sung one song, jlgged a little, then went out and didn't come back. Hibbert said he had another job at the Lewisham and hadn't time to give all his show. When the Kilburn show was out we hiked over to the Lewisham and seen the same feller but he

didn't do no more than he did in the first place because he had to go back to the Kilburn again. When I asked where I could go to see his whole act Hibbert said I would have to wait till he got a date in Manchester.

I heard a lot of good songs here but aint got time to tell about them now as I want to go to the chicken show at the Crystal Palace.

Adam Sowerguy,
Manager.

FOURTH SEASON

GORDON ELDRID

ALF. T. WILTON, Manager

**Booked Solid Until
June, 1912**

**Now Playing Orpheum
Circuit**

Making them laugh in the West, as
much as we did in the East.



**A Merry
and Happy Christmas
and
Prosperous New Year
To All**

PRESENTING "WON BY A LEG"



**AL HERBERT
KRAMER AND ROSS**

Somewhat Different **THAN THE REST**

ALWAYS WORKING

MERRY XMAS TO ALL

Under Personal Direction of **JO PAIGE SMITH**



A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

WILL FOX AND STEWART HARRY MARKS

TWO CLASSY HEBREWS

**Featured Second Season with GORDON & NORTH'S "WORLD OF PLEASURE" CO.,
and ENGAGED FOR TWO SEASONS MORE**

Thanks to Managers for Kind Offers

When answering advertisements kindly mention VARIETY.

REGISTER

AT THE

SARATOGA HOTEL

CHICAGO

It seems good to get into a good hotel after putting up with the numerous inconveniences of the road.

THE SARATOGA HOTEL AND CAFE

23 SOUTH DEARBORN STREET

Offers special rates on large, airy, clean, modern rooms to the profession

RATES:

\$7.00 per week, up, **single**
10.00 per week, up, **two persons**
10.00 per week, up, **single, with private bath**
15.00 per week, up, **two persons, with private bath**

THE SARATOGA CAFE, under same management, offers the best of service and cuisine at popular prices.

THE SARATOGA HOTEL IS WITHIN THREE BLOCKS OF A DOZEN OF CHICAGO'S LARGEST THEATRES AND DEPARTMENT STORES

Register at the performer's home and be among your friends

For further particulars, circulars, etc., write to

ROY S. SEBREE, Manager

LOLO, THE MYSTIC



Should you ask **LOLO**, she would tell you, that the old Medicine Men of the Sioux Indians selected the darkest nights to hunt their game. That mysterious power has been handed down for generations. At last the secret has been softly whispered into **LOLO'S** ear.

THAT'S WHY LOLO DOES THINGS

of a strange and curious nature **DIFFERENT FROM ALL OTHERS.**

Although from a different reservation, perhaps.

CHIEF CASEY MIGHT TELL

HOLIDAY GREETINGS TO ALL

THE Western Vaudeville Managers' Association

Occupying two entire floors in the Majestic Theatre Building, Chicago,
Engage the Attractions which appear in the **Principal Vaudeville Theatres**
of the Middle-West.

Those who are "in the know" are convinced that the **Western Vaudeville Managers' Association** is the most perfected and powerful organization of its kind. Its facilities for booking are unequalled, and managers of theatres in which the talent presented is selected through the medium of the Western Vaudeville Managers' Association are giving their patrons the best entertainment known to the world of amusement. Address all communications to

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

C. E. BRAY, General Manager

Majestic Theatre Building, **CHICAGO**

BRANCH OFFICE, 1125 Grand Avenue, Kansas City, Mo.

Columbia Amusement Company

J. HERBERT MACK

President

JULES HURTIG

Vice-President

CHARLES H. WALDRON

CHARLES BARTON

GUS HILL

JOHN G. JERMON

EDWARD SIEGMAN

Directors

SAM A. SCRIBNER

Sec'y and Gen. Mgr.

RUD K. HYNICKA

Treasurer

PLAYING ONLY THE RECOGNIZED BURLESQUE ATTRACTIONS

Columbia Amusement Company Building

BROADWAY and 47th STREET, NEW YORK

John T. and Jessie Powers

COMEDIAN AND PRIMA DONNA

NEW ACT IN ONE.

Now Playing en route **"DARLINGS OF PARIS"**

Management, **CHAS. E. TAYLOR**

Presenting something a little different than the stereotyped act in "one." A comedian with a distinct personality and original methods. A prima donna with all the necessary essentials.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL



PERCY G. WILLIAMS'

Greater New York Circuit

COLONIAL THEATRE . . . New York
 ALHAMBRA THEATRE . . . New York
 BRONX THEATRE New York
 ORPHEUM THEATRE . Brooklyn, N.Y.
 BUSHWICK THEATRE . Brooklyn, N.Y.
 GREENPOINT THEATRE, Brooklyn, N.Y.
 CRESCENT THEATRE . Brooklyn, N.Y.
 GOTHAM THEATRE . Brooklyn, N.Y.

Clean Shows in Clean Houses

Compliments of the Season To All

VIC HUGO

MAJESTIC THEATRE, CEDAR RAPIDS, IA.

Ralph Connors

A HIT EVERYWHERE

Management, **LEE KRAUS**

BURT EARLE

MANAGER, PRODUCER AND BOOKING AGENT
 OF THEATRICAL AND VAUDEVILLE
 STARS AND ATTRACTIONS

Suite 215-35 SO. DEARBORN STREET, CHICAGO

BURT EARLE

Monologist and Banjoist

Who Entertained the King

RENA PARKER

"That Beautiful Doll"

One of the Prettiest, Daintiest and Cleverest Girls on the Stage

"LITTLE" JIMMIE

The Famous Midget Colored Comedian and Eccentric Dancer
 from Mlle. Adeline Genée "Cinderella" Co.
 Empire Theatre, London, England

Each one does a single act, and together form one of the best
 comedy acts in "one" in the business.

Elina Gardiner

CHARACTER COMEDIENNE

Pleasing MANAGERS and their PATRONS

Booked Solid, W. V. M. A.

Direction, **LEE KRAUS**

Fred. H. Elliott

AND HIS BROOM VIOLIN

ALWAYS A CLEAN SWEEP

Booked Solid W. V. M. A.

Direction, **A. E. MEYERS**

Hugh Herbert

in "THE SON OF SOLOMON"

Compliments of the Season

Good luck to all my friends and everybody else.

Direction, **GORDON & NORTH**

THE CHADWICK TRIO

Featuring

IDA MAY CHADWICK

In

"FOR SALE: WIGGINS' FARM"

Management, **PAT CASEY**

Season 1911-12

Success Supreme at Home and Abroad



JAMES

CALLAHAN



AND



ST. GEORGE

JENNIE

In "THE OLD NEIGHBORHOOD"

Character and Musical Irish Classic
Elaborate Scenic Production

Playlet, in a Class Alone
Comedy, Music and Pathos

UNITED TIME
1911-12

Direction, **PAT CASEY**

Best Wishes To All Good Friends At Home and Abroad

VALERIE BERGERE

AND HER COMPANY

Including

KATHERINE KAVANAUGH, HARRY SMITH, MYRTLE SMITH and HERBERT WARREN

In VICTOR SMALLEY'S **"JUDGEMENT"**

Intense Playlet

BOOKED SOLID, United and Orpheum Circuits, until June 8, 1912

Direction, **AL SUTHERLAND, Inc.**

79th Week of the

VALERIE BERGERE PLAYERS

with

EDWARD HEMMER, RUTH RAYNOR and JACK CARTER

In VICTOR SMALLEY'S Surprise Playlet

"WHAT HAPPENED IN ROOM 44"In Preparation, **"THE COME BACK,"** by EDGAR ALLAN WOLF

The Real College Boys

The College Trio

with

T. HUGH FISH

ED O'DELL

FRANK CRUMIT

Presenting **"THE REHEARSAL"**

SONG, PIANOLOGY, CLUB DRILL AND DANCING

Management, **VALERIE BERGERE**

United Time

The Castellane Bros.

Exclusive Management,

BERNARD BURKE, Inc.

The Sensational Back and Forward Somersaulting Cyclists

After an absence of 2 years we're back again with the goods.

A MERRY CHRISTMAS TO ALL

3 SHELVEY BOYS

Playing consecutively the best class of
U. B. O. HousesRepresentative, **ALF. T. WILTON**

ADROIT ADDUCENT ATHLETES



PERMANENT ADDRESS, HIGHLANDS, N. J.

THE
CHORE
BOY

JERE SANFORD

JO PAIGE SMITH,

Representative

Whistling and
Yodeling Comedian

CHAS. J. KRAUS

Philadelphia Booking Exchange
Suite 605-606, B. F. Keith Theatre Building
Philadelphia, Pa.

BOOKING FIRST CLASS VAUDEVILLE ONLY

The Boy
with the
Melodious
Voice

WILL G.

THE KAUFMANNS

PEERS IN JUVENILITY

Eastward bound after 56 most successful weeks in the West.

Permanent Address, 240 E. 35th STREET, CHICAGO

A MERRY XMAS AND PROSPEROUS NEW YEAR TO ALL

LILLIAN M.

The Girl
with the
Phoney
DanceWhen answering advertisements kindly mention **VARIETY**.

MERRY XMAS TO ALL OUR FRIENDS

FROM

RAY MONTGOMERY

AND THE

ANNA

ORIGINAL

JENNIE

HEALEY SISTERS

LATE FEATURES "QUEENS OF THE FOLIES BERGERE" CO.

RETURN TO VAUDEVILLE

BOOKED SOLID

Direction, M. S. BENTHAM



SCOTLAND'S REPRESENTATIVE ENTERTAINERS

PIPERS, DANCERS AND ACROBATS

SUTCLIFFE TROUPE

An Act of Standing Excellence

NOW PLAYING
UNITED TIME

Direction, JO PAICE SMITH



J. ELMER

ALICE AND PEARL

Eul AND Lavigne Sisters

Singing and Acrobatic Dancing

JUST THREE CLEVER PEOPLE

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

Always Working

Direction, LEE KRAUS

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

LEE KRAUS

ARTIST'S REPRESENTATIVE

(Suite 708) CHICAGO OPERA HOUSE BUILDING, CHICAGO

ALL ACTS WORKING AND BOOKED SOLID

GOOD MATERIAL ALWAYS IN DEMAND

Hugo Baruch & Co.

Largest Complete Theatrical Outfitters
in the World

Scenery Costumes Properties Stage Machinery

1545 Broadway, New York City

Studios employing over 2000
hands at Berlin and Vienna.

BRANCHES AT

LONDON

BRUSSELS

COPENHAGEN

Sole American Representative

A. SCHOELVINCK

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

HAPPY JACK GARDNER AND CO.

BOOKED SOLID

Presenting "A CLOSE CALL"

S.-C. TIME

ORIGINALITY

UNIQUE GYMNASTIC ACT

OLYMPIC TRIO

Parallel Bar Experts and Physical Culture Exponents

Only Gymnastic Act of its Kind in Vaudeville

MANAGERS TAKE NOTICE
NOT a Horizontal or Triple Bar Act.

Management, LEE KRAUS

THE KIDS WITH THE JIGGLING FEET

BERT

VIOLA

Spencer & Spencer

BIG HIT IN VAUDEVILLE

Booked by PAUL GOUDRON

OPEN FOR BURLESQUE NEXT SEASON

AL WHITE

Teacher of Stage Dancing and Vaudeville Producer

Also SOLE OWNER of COLONIAL THEATRE,
Fifteenth and Chestnut Streets, PHILADELPHIA

Artists having a week open write.

Booked Direct.

**MISS
HETTY
KING**

THIRD AMERICAN TOUR

COMMENCING JAN. 8—TEMPLE, DETROIT

Direction,

PAT CASEY

The American Juggler
With Ideas of His Own

FRANK LE DENT

BOOKED SOLID

Season of 1911 and 1912

BY

BARNEY MYERS

Merry Xmas and a Happy New Year
to all my Friends in America and Europe



BARNES AND KING

KINGS OF
COMEDY
MAGIC

WATCH THE BALL

Booked Solid by **PAT CASEY**

R^X PRESCRIPTION FOR LAUGHS

TOM 15 MINUTES OF FAN

GRAY AND BOURKE

In a Flash from Vaudeville-Land, entitled **"TOUGH LUCK"**

SPECIAL DROP, IN "ONE"

JAMES PLUNKETT, Druggist

THOMAS J. GRAY

Has Written Successful "Gray-Matter" for

Songs Sketches Monologues
Permanent Address:
Suite 303, Putnam Bldg., Times Sq., New York, N. Y.

PAULA EDWARDS	FRED WARD	MARSHALL MONTCOMERY	MEEKER and LAVENDER	JULIAN ELTINGE
JOE OPP	ISABELLE D'ARMOND	JIMMIE LUCAS	BELLE ADAIR	PIERCE and MAZIE
MAYO and GENEVA	SABEL JOHNSON	BERT WILLIAMS	BURNHAM AND GREENWOOD	ORLEAN and BOWDIN
ROSE BERRY	CURTIS SISTERS	DAN MALEY	FORD SISTERS	LAWLOR and POUTIER
DAVE FERGUSON	BURNS and CLARK	CUS EDWARDS'	MARION DUNN	ED MORTON
HANSON and BIJOU	AND OVER TWO HUNDRED OTHERS	"SCHOOL BOYS AND GIRLS"	AND OVER TWO HUNDRED OTHERS	AGNES BURR HARRY ROSE
STUART and McLAUGHLIN		"Graduation Day"		PRINCE and VIRGINIA
JOE LANIGAN		HENRY FINK and SISTER		"TELEPHONE GIRLS" With ED DIMERS
STUART BARNES				HARRY B. LESTER

"ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL" "THINK IT OVER MARY" "CHRISTO COLUMBO" "NOT ME"
"TAKE ME WITH YOU, CUTEY" "RUSTY CAN-O RAG" "LET ME HAVE A KISS UNTIL TO-MORROW" And Other Song Hits
WATCH FOR THE NEW ONES!

JOE EDMONDS

(The Scotch Tourist)

AND COMPANY

PRESENTS

"The Naked Truth"

A MUSICAL COMEDY IN ONE ACT

6 BIG MUSICAL NUMBERS 6

EIGHT PEOPLE

A BOX OFFICE ATTRACTION

JO PAIGE SMITH, Representative

ED BLONDELL

"THAT FUNNY BOY"

Home Address, 508 East 175th Street
NEW YORK

THE I. KAUFMAN Vaudeville Circuit

Nos. 403 and 404 PARKWAY BUILDING
Broad and Cherry Streets
PHILADELPHIA, PA.

Booking First-Class Theatres

Good Acts Can Get from
18 to 20 Weeks

KARL EMMY

AND HIS PETS

Presenting the Comedy Spectacle

"ISN'T SHE TERRIBLE?"

TRADE MARK



"ISN'T SHE TERRIBLE?"



TRADE MARK



"ISN'T SHE TERRIBLE?"

Represented by the

PAT CASEY AGENCY

"VAUDEVILLE'S FOREMOST
AUTHOR-COMEDIAN"

**J. C.
Nugent**

in His Own
Comedies

"The Squarer"

"The Rounder"

"The
Absent-Minded
Beggar"

"The Single
Standard"

Direction

Jo Paige Smith

**Henry Rosenberg's
Interests**

METROPOLIS THEATRE
NEW YORK

SAVOY THEATRE
ASBURY PARK

BROADWAY THEATRE
LONG BRANCH

ORPHEUM THEATRE
JERSEY CITY

SAVOY THEATRE
NEW YORK

MT. VERNON THEATRE
MT. VERNON

HOYT'S THEATRE
SOUTH NORWALK

New Theatre at Red Bank
In Course of Construction

1393 Broadway, New York

BERLIN, THE HIT MAKER.

(Continued from page 53.)

shows were employing both songs. Mr. Berlin wrote "Mysterious Rag." He also composed "Ragtime Violin," a recent number that easily sends a singer over to success when well delivered.

Irving Berlin was born on the East Side, New York. Just before the Ted Snyder Co. started in the music publishing business, Mr. Berlin was singing at Jimmy Doyle's place in "Chinatown," New York, for \$10 weekly. He had previously been an illustrated song singer at a small salary.

Berlin, like other composers, went through the hardship of "peddling" his wares, to find refusal everywhere. Mr. Berlin says he was turned down so often he grew accustomed to it.

After joining the Snyder staff, Mr. Berlin's fortunes changed. He has earned around \$100,000 in royalties in the past three years from all character of selections in the popular class. A ballad by Berlin, called "Dreams, Just Dreams," has been pronounced an excellent number, while an Irish song he wrote especially for May Irwin, receiving \$1,000 for it, has never been sung by her.

"Alexander" was on the Snyder Co.'s shelves for four months before striking its popularity. That started when Mr. Berlin sang it at the Friars Frolic. "The Merry Whirl" made the hit of the summer with the selection at the Columbia theatre. Many people dropped into the Columbia often merely to hear "Alexander." An act at Hammerstein's previously had run over the song and liked it, but the Snyder firm did not feel positive about the quality, and withdrew the song from them, substituting another. Another "Alexander" song written by Berlin, called "Alexander and His Clarinet," has never been placed upon the market, due to the lyrics.

Among the hits of the Snyder house furnished by Mr. Berlin were "That Mendelssohn Ragtime Tune," "One O'Clock in the Morning I Get Lonesome," "Yiddle on Your Fiddle," "After the Honeymoon," "When I'm Alone I'm Lonesome," "He's Coming Back," "When You Kiss an Italian Girl," "Sadie Salome," "Dorando," "My Wife's Gone to the Country," and "Ephraim."

"My Wife's Gone to the Country" and Hurrah, Hurrah!" the line in the chorus of the selection of that title, is said to have done much in "educating" married women to the pleasures of a summer in the city. It has also spoiled the pleasure of numberless husbands, who did not mind their lonely sojourn during the warm weather. And it did also, according to the tales related, give women an inspiration, if their husbands were shouting "Hurrah" back home, to start a little hurrahing themselves while away.

Mr. Berlin, however, has promised to stop commenting, lyrically, upon the home. Though single when writing "My Wife's Gone to the Country" and "After the Honeymoon," the future Mrs. Irving Berlin exacted a promise from the composer before he selected the engagement ring that no more "wedding" songs, excepting those in theme to elevate the marriage state, would be written by her affianced husband. Mr. Berlin's fiance is Dorothy Goetz, of Buffalo.

The Hess Company's Stage Make Up

**Always Uniform in
Color and Quality**



Send program card or letter-head with 10 cts. in stamps or coin for ten samples make-up and book, "The Art of Making Up."

GREASE PAINTS—LARGE
In Metallic Tubes, New Size, 25 Cents Each
GREASE PAINTS—SMALL
(Berlin Shape) 15 Cents Each

No.	No.	No.
1 Extra Light Flesh	8 Sallow Young Men	15 Othello
2 Deep Flesh Tint	9 Healthy Col. Mid. Age	16 Chinese
3 Natural Flesh For	10 Sallow Old Age	17 Indian
4 Rose Tint Juvenile	11 Ruddy Old Age	18 East Indian
5 Deeper Shade Heroes	12 Olive Healthy	19 Japanese
6 Healthy Sunburn	13 Olive Light Shade	20 Mulatto
7 Healthy Deep Sunburn	14 Gypsy Light Shade	Black and White

YOUTHFUL TINT STAGE POWDERS
In 1/2 Pound Tins, 40 Cents per Can

No.	No.	No.
1 White	4 1/2 Rose Tint	9 Chinese
2 Flesh Pink Tint	5 Ruddy Old Man	10 Indian
2 1/2 Light Flesh Pink Tint	6 Sallow	11 Othello
2 1/2 Deep Flesh Pink Tint	7 Sunburn	12 Gypsy
3 Brunette Flesh Tint	8 Olive for Creole, Spaniards, Italians, etc.	13 Mulatto, Arabs, etc.
4 Light Flesh	8 1/2 Gray Powder	14 Japanese

Lining Colors, 10 Cents Each

Black, Light Brown, Dark Brown, Dark Gray, Light Gray, Dark Crimson, Light Crimson, White, Lake or Flesh.

Crayons, 15 Cents Each

Rose Tint, Light and Dark Cobalt, Blonde, Light and Dark Green, Ultramarine, Ormonde, Turquoise, Peacock.

Eye Brow Pencils, 10 Cents Each

Black, Light and Dark Brown, Light and Dark Blue.

Crease Rouges, 25 Cents per Jar

CHERRYOLA, RUBY LIP, ROSE TINT, BLOOM OF ROSES (Liquid Rouge), 20c.

Rouge de Theatre Nos. 12, 13, 24, 36, 42 and Pearl White, per jar20c	Make Up Boxes Assorted Grease Paints. Small size, each.....50c Large size, each.....75c	Burnt Cork 2 oz. Tins.....20c 8 oz. Tins.....75c 16 oz. Tins.....\$1.25
Mascara Black, White, Red, Blonde, Brown, Gray, per cake25c With Brush and Mirror 40c	Youthful Tint Liquid Extra Heavy, or street use, Pink, White, Brunette, 4 oz. bottles...40c	Nose Putty Per box20c
Clown White 2 oz. box20c	Soule's Theatrical Blending Powders In 1/4 lb. Tin Cans.....25c White, Brunette, Oriental, Light Pink, Medium Pink, Deep Pink.	Spirit Gum 1 oz. bottle20c
Black Wax Cake20c	Exuvia Paste White, Pink, Brunette, Jar40c	Carmine Light or Dark, small, per stick15c Light or Dark, medium size20c Large size, Light and Dark30c
Cold Cream Hess, 1/2 lb. cans.....40c Hess, 1 lb. cans.....75c Soule, 1/2 lb. cans.....25c Soule, 1 lb. cans.....50c		Rubylines Lip Rouge in aluminum tube, each10c



The Hess Co.'s Stage Make-up is guaranteed antiseptic and absolutely harmless. Sold by all Leading Druggists, Costumers and Hair Dealers throughout the United States and Canada.

ESTABLISHED 1884.

THE HESS CO., Rochester, N. Y., Mfrs. of Perfumes and Toilet Goods

Mr. and Mrs.

James R. McCann

Assisted by

William Stuart and Stephen Cornelius

Presenting

**"UNCLE CHARLES
FROM CHARLESTOWN"**

A Bright Clean Comedy

Full of ACTION, INTEREST and GINGER

A MERRY CHRISTMAS TO ALL

Merry Christmas and Happy New Year to All My Friends on Both Wheels

BILLY "ORIGINAL" WATSON

**The One Best Record Maker
This Season's Burlesque Sensation**

Positively the best season I have enjoyed in my entire career,
financially and physically

Everyone who has seen "The Beef Trust" this season pronounced it
the best show en tour

**CHRISTMAS WEEK
STAR, CLEVELAND**

**NEW YEAR'S WEEK
ACADEMY, PITTSBURG**



PAT CASEY

Presents the Dainty Comedienne

BELLE ADAIR

A Sensational Hit Everywhere

(New York Opening Soon)

GREETINGS TO ALL



CLEVER Carrie De Mar

THE CREATOR of her own
songs and ideas.

The only Woman who makes
complete change of Dress, Hat,
Gloves, Shoes and Stockings.

Eight Changes of Costume, three
of which are in full view of
audience during action of songs.

This season **FIVE NEW
ORIGINAL SONGS :**

"The Trouser Skirt"

"Sweetheart Joe"

"For Sale—A Widow"

"The Matinee Girl"

and

"Three Days on the Ocean"

Management

JOSEPH HART

Fully Protected by Law

Attorney, MAX D. JOSEPHSON

115 Broadway, New York



RESOLUTIONS.

(Continued from page 57.)

This will be my last "Farewell Tour" in "Sis Hopkins"—Rose Melville.

I'll remain in show business whether I work or not.—Gertie Moyer.

We fear nothing only Providence (R. I.)—Frank Milton and DeLong Sisters.

I'll let Billy look at his pay envelope every pay day—Florence Montgomery Moore.

I'll seek more friends among public, press, profession, managers and enemies—George W. Monroe.

I shall never laugh immediately after shaving with cold water—J. C. Nugent.

I shall request Ed. Schiller to keep his hat rack better stocked during the new year.—Jay Packard.

I don't intend to form any new habits or cut out any old ones—Col. J. A. Potter (Director, Old Soldiers' Fiddlers).

I shall keep on writing.—Harold Oriob.

I'll play no more mother parts—Elita Proctor Otis.

I'll quit kidding Sully.—Joe Pincau.

To bill myself first assistant to the king.—Harry Pilcer.

I'll play only limit poker.—Billie Reeves.

I'll get used to Harlem.—Dave Robinson.

I'll stop bossing young Fred Proctor.—Jules Ruby.

I'll try to make up that hole in my roll.—Ed. F. Rush.

I'll not act after I get the other \$500,000.—Al Reeves.

I'll keep working until they lay me off.—Marie Russell.

We'll do all the good we can for others—Mr. and Mrs. Robyns.

I shall do something to keep my name in the newspapers.—Max Rabino.

I shall try and find time to read Abe Leavitt's book.—Leander Richardson.

I shall work for the interest of any employer, in order to accomplish results for myself.—Charles J. Ross.

I'll carry a barber with me.—Doc Steiner.

I'll find out what's wrong.—Valaska Suratt.

I'll keep slipping them over.—Joe Paige Smith.

I'll take care of the opposition.—Joe Schenck.

I'll take this thing seriously.—Sam A. Scribner.

I'll read VARIETY every week.—Rose Stahl.

I'll fix it so they will think I am Lee.—Jake Shubert.

I'll fix it so they won't think I am Jake.—Lee Shubert.

I'll adopt a contract system I've found.—Julius Steger.

I'll find how having your wife for a boss works out.—Nate Spingold.

I shall give my road stars a new show next season.—Mort H. Singer.

I will not be a performer if I can secure a commercial job.—Ben Stanley.

I shall accept the first good job that comes into my office.—Paul Scott.

I'll treat the bunch to a feed.—Abe Thalheimer.

I shall use the "apple sauce" gag only in case of vaudeville dessert.—Frank Tinney.

To play opposition in the towns where I was closed.—Van Hoven.

People will call me an actress instead of a dancer.—Gertrude Vanderbilt.

I'll swear by Kate.—Sam Williams.

I'll pick the headlines.—Percy G. Williams.

I'll handle Mann and Glaser.—Louis F. Werba.

I'll yet get Weber's talked about right.—Joe Weber.

I'll put 'em over so fast I can pick my own houses.—A. H. Woods.

ORIGINAL

SARNTHALER



"AMERICAN DEBUT"
"FROM THE LONDON COLLISEUM"

THE SARNTHALER TROUPE
of "Tyroleon Serenaders"

Only Genuine Artists Ever Seen Here

Presenting a Native Scene

"AN ALPINE VILLAGE"

"Swiss Dances"

Quaint Social Acts and Pastimes

Great Success, Sullivan-Conside Circuit

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

W. MEYER, Manager

Address care Paul Tausig, 104 E. 14th St., N.Y.

Each week I shall gladden the heart of some needy child—Kate Watson.

I'll do unto others as I would have them do unto me—Mollie Williams.

I have only two friends in the world: my health and my bank account. I hope to keep the first many years, and the other always plithoric—Henry Woodruff.

LEW
FIELDS'

ATTRACTIONS

Season 1911-1912

William Collier

in a New Entertainment, "Take My Advice," by William Collier and James Montgomery, now playing at the Fulton Theatre, New York.

Marie Dressler

in her Third Successful Season in the Musical Comedy Sensation, "Tillie's Nightmare."

Lew Fields

(Himself) in "The Hen Pecks"

"The Never Homes"

now at the Broadway Theatre, New York.

"Hanky Panky"

a Jumble of Jollification, now playing at Lew Fields' American Music Hall, Chicago.

In Preparation

"The Singing Teacher"

"The Sun Dodgers"

EXECUTIVE STAFF FOR
LEW FIELDS

General Offices: Broadway Theatre Building, New York

F. C. LANGLEY, Manager

WILLIAM RAYMOND SILL
General Press Representative

Sponsored by ROLAND WEST

Written by W. H. CLIFFORD

WILLIAM S. GILL

Assisted by

GRACE HOPKINS and O'KANE HILLIS

Present

"BILL JENKS-CROOK"

A tense and almost tragic episode in New York police annals. The admirable acting of these clever people makes it not only interesting, but absorbing.

TIME ALL FILLED

LEW FIELDS'

"The
Never
Homes"

RAY COX

Broadway
Theatre

R. C.

When answering advertisements kindly mention VARIETY.

6 BROWN BROS.

NOW ON
ORPHEUM
CIRCUIT



BOOKED
SOLID FOR
ONE YEAR

Under Personal Direction of

PAT CASEY

FOR PLAYER AND PATRON

Wm. Penn Theatre

Philadelphia
Pa.

U. B. O. BOOKING

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL!

WELLS AND FISHER

IN 12 MINUTES OF POLITE VODEVILLE. WORKING and DOING NICELY, Thank You

When answering advertisements kindly mention VARIETY.

EDWARD ABELES

SUPPORTED BY

Miss Charlotte Lander

IN VAUDEVILLE

Andrew Geller

IN

"GOOD SHOES"

AND

"TO SELL"

Send for
Illustrated
Catalogue

507 Sixth Ave.
ONE FLIGHT UP

Between
30th and 31st Sts.

NEW YORK
Tel. 1955 Madison Sq.

A Merry Xmas and Happy New Year To All From

FRED

NELLIE

GRAY AND GRAHAM

Now Touring England

AERIAL SHERWOODS

NOVELTY GYMNASTS

Booked Solid Direction, **LEE KRAUS**

Merry Christmas and Happy New Year To All Our Friends

MOSS & BRILL

80th STREET THEATRE

80th Street, near 3d Avenue

Seating 1800

ST. NICHOLAS THEATRE

184th Street and St. Nicholas Avenue

Seating 3000

NOW IN COURSE OF CONSTRUCTION

BAY RIDGE THEATRE

5th Avenue and 44th Street, Brooklyn

Seating 2300

CUNNINGHAM & FLUEGELMAN

MCKINLEY SQUARE THEATRE

Boston Road and 169th Street

Seating 1800

DE KALB THEATRE

DeKalb Avenue and Broadway, Brooklyn

Seating 2600

SHEA & SHEA, Knickerbocker Theatre Bldg., Exclusive Booking Agents

Holmes, Wells and Finlay

Merry Xmas and A Happy New Year To All

A. E. MEYERS, Our Fixer

AMERICA'S BEST COMEDY BAR ACT

LEROY AND PAUL

Have just finished a successful season over ORPHEUM CIRCUIT.

Now playing successfully over UNITED TIME.

JO PAIGE SMITH, Representative

P. S.—We are the Originators of our Ballet-Dress-Finish for Bar Act.

FANNIE VEDDER

IN HER ORIGINAL CHARACTER

"LUCINDA WRIGGLES"

En Route

"Star and Garter" Co.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

Harry and Kate Jackson

Sketches and Acts Written, Revised and Rehearsed by HARRY JACKSON

Author of "Cupid's Voyage," "His Day Off," "Poor Mother," etc.

340 Knickerbocker Theatre Building, New York City

ALBERT SUTHERLAND, Inc.

CHAS. LOVENBERG, Pres.
FRED. C. SCHANBERGER, Vice-Pres.
CLARK BROWN, Sec'y

Putnam Building
Broadway and 43d Street, New York

CHAS. J. STEVENSON, Treas.
A. FRANK JONES, Gen. Mgr.
THOMAS J. FITZPATRICK, Bus. Mgr.

A MERRY CHRISTMAS TO ALL

A PROSPEROUS NEW YEAR

VALERIE BERGERE
And Her Company
IN REPERTOIRE.

CLAUDE AND FANNIE
USHER

FRED **BOND AND BENTON** FREMONT
In COMEDIES.

BEATRICE INGRAM
In Her Third Successful Season,
"THE DUCHESS."

THE AUTHOR COMEDIANS
BROWN AND AYER

LILLIAN DILWORTH AND CO.
Presenting "THE NIGHT BEFORE CHRISTMAS"
Written by Harry Breen.
A Laugh—A Tear—Opening New Year

MAUD **RONAIR AND WARD** JOE
In "OCEAN BREEZES."
By MACK & ORTH.

CHARLOTTE PARRY
Presenting the Season's Sensation,
"INTO THE LIGHT."

JENNIE **WARD AND CULLEN** BILLIE
"That Nifty Pair."
A SMART SONGOLOGUE.

CLEMONS AND DEAN
Musical Comedy Entertainers.

JETER AND ROGERS
Presenting
A Novel Comedy Act in One.

The Modern Hercules.

Bobby Pandur and Bro.

Hathaway, Madison and Mack
Presenting an Up-to-Date Singing and Dancing Act

FIVE MUSICAL NOSSES
Presenting "In Old Seville."

ZENO, JORDON AND ZENO
Comedy Wizards of the Air.

BOUNDING GORDONS
Presenting a Remarkable Series of
Springs and Jumps

The
WILL ARCHIE
• VAUDEVILLE ATTRACTIONS.

MABEL **NICHOLLS SISTERS** LUELLA
"KENTUCKY BELLES."

JAS. **CONLIN, STEELE AND CARR** EDDIE
En Route Orpheum Circuit

MUELLER AND MUELLER
A Classy Singing Act.

FRANK FOGARTY
"THE DUBLIN MINSTREL."

It takes a wise man to play the fool.
HARRY BREEN
En Route ORPHEUM CIRCUIT.

Merrily, Cherrily, and Verily Yours,
JOLLY FANNY RICE
Introducing Her Original Creation, The
Miniature Mimic Stage.

BERT I. R. E. B.
KENNY, NOBODY AND PLATT
Originators of NOBODY.

MR. AND MRS. ALLISON
"MINNIE FROM MINNESOTA."

America's Foremost Female Ventriloquist
HILDA HAWTHORNE
and JOHNNIE

10 - KITAMURA TROUPE - 10
Wonderful Japanese Athletes.

VALERIE BERGERE'S
PLAYERS Presenting
"WHAT HAPPENED IN ROOM 44."

RITA REDFIELD
"JUVENILE IMPERSONATOR."

SANDER'S RUSSIAN TROUPE
In Their Native Songs and Dances.

GREY AND PETERS
COMEDY CYCLISTS.

TASMANIAN VAN DIEMAN
TROUPE

COTTER AND BOULDEN
In Original Songs and Dances.

DIXIE SERENADERS
In a Coontown Festival of Songs and Dances.

EDNA LUBY
IMPERSONATIONS.

DE MICHELLE BROS.
The Wizards of the Harp and Violin.

CUNNINGHAM and MARION
Orpheum Circuit.

CHAS. B. **MIDDLETON AND SPELLMEYER** LEORA
BOOKED SOLID.

Bowers, Walters and Crooker
"The Three Rubes."

ALBER'S POLAR BEARS
A Funny Family from the Frozen North.

MR. EDWARD ABELES
Supported by Miss Charlotte Lander, presenting
"HE TRIED TO BE NICE."

FOR
MARSHALL P. WILDER
See ALBERT SUTHERLAND, INC.

CHAS. B. LAWLOR
and DAUGHTERS

HAL MERRITT
In a New Cartoon Monologue,
"THE FOLKS AT IPSWICH."

McDeavitt, Kelly and Lucie
The Piano Movers.
NOW PLAYING THE ORPHEUM CIRCUIT

JAMES B. ALAN
MULLEN AND COOGAN
In "ODD NONSENSE."

SMYTHE AND HARTMAN
In Their Comedy Singing and Talking Skit,
"BEFORE AND AFTER."

Two Real Singers.
ELLIS AND McKENNA

WORK AND OWER
Acrobatic Jesters.

FLYING MARTINS
Premier Double Trapeze Artists.

Brinkley Banjo Girls,
THE DE FAYE SISTERS

ANITA DIAZ'S MONKEYS
Clever Simian Actors.

THE COLLEGE TRIO
Present "THE REHEARSAL."
Management VALERIE BERGERE.

LOUISE STICKNEY'S
LITTLE CIRCUS.
Vaudeville's Cutest Animal Offering.
Merry Christmas and Happy New Year to All.
THE DALEYS
Roller Skaters.

4 CASTING DUNBARS
In a Series of Laughs and Thrills.

THREE LESSOS
In Their Novel Juggling and
Shooting Specialty.

THREE NEVARROS
In Their Novel Acrobatic Specialty.

WALTER BROWER
In Up-to-Date Monologue and Songs.

LA PETITE MIGNON
Impressions of Stage Favorites.



KITTIE ROSS

"THE GIRL FROM ALABAMA"

Booked Solid for 83 Consecutive Weeks over
Western Vaudeville Association and
Sullivan and Considine Circuits

"THE TIMES," Louisville, November 1, 1911.—A clever little entertainer of vivid personality and unusual voice is Kittie Ross, billed at Hopkins' Theatre this week, recalling to the theatre-goers of fifteen or twenty years ago the well-known Baritone, HELENA MORA. Miss Ross, although about half the size of her celebrated predecessor, possesses a voice of like power, richness and phenomenal depth, and one admirably suited to the Southern melodies and dialect stories of which she makes a specialty.

"THE FLORIDA TIMES-UNION," Jacksonville, Fla., Monday, September 4, 1911.—Kitty Ross, singing and talking comedienne, gets off a new ragtime song, which has the audience with her from the beginning. She follows this up with a good line of negro stories, her dialect being perfect. She ends her act strong, with a ringing coon song. She has a strong voice and a winning personality, which makes her one of the best comedienues seen here this season.

"THE EVENING STAR," Schenectady, N. Y., October 11, 1911.—Mohawk Theatre.—Miss Kittie Ross, a captivating vocalist, made a decided hit.

BUFFALO "EVENING TIMES," Tuesday, September 27, 1910.—Kittie Ross is a vocalist of great ability. She carried the house by storm last night.

SAM CHIP AND MARY MARBLE

Direction - - JOHN W. DUNNE

Extend the
Compliments
of the Season
to All Their
Friends . . .

All Business Communications

ALBEE, WEBER & EVANS

GROWING LYCEUM FIELD.

(Continued from page 53.)

places hitherto inaccessible can now be reached by trolley which makes their accessibility a possibility even to the traveling talent. The work of the local committees in charge of the arrangements is simplified by the telephone and rural delivery.

In some states, Ohio and Iowa in particular, winter lyceum courses are run within three to five miles apart and but a very small majority of them ever meet with a deficit. Outside of the large cities, the average course consists of two musicals, two lectures and another entertainer.

The musical companies usually comprise anywhere from three to forty people; the program ranges from the popular up to and including the classical selections. In recent years a number of high priced companies have even been brought from Europe on trans-continental tours.

Another recognition of this great and growing movement is that during a recent season, forty members of Congress gave a portion of their time to lyceum and chautauqua work, to say nothing of the United States Senators, Governors and other noted public men who also appeared.

Again returning to statistics, Editor McClure says approximately some 42,000 people are interested in the lyceum and chautauqua movement in the United States and that in the neighborhood of 40,000 of this number are committeemen.

At the suggestion of Ralph Bingham, the lyceum humorist, the International Lyceum Association was organized in 1903 in Chicago for no other purpose than to stand for the promotion of the common interests of every person interested in this work. Today this organization has a membership of nearly eight hundred, three-fourths of whom represent in some way or other the talent branch of the business. The association had its annual convention last September at Winona Lake, Ind., which time there was an election of officers.

On that occasion Montaville Flowers, of Monrovia, Calif., and one of the best known entertainers on the lyceum platform, was re-elected president of the organization.

The founding of the chautauqua movement dates back to 1873 and in the town of Chautauqua, New York State, where a coterie of preachers conceived the idea during a religious gathering.

Aside from the independent chautauquas, there are several chautauqua systems in various sections through-

BOSTON DOG SWEATERS, \$1.50

Sent to any address postpaid on receipt of \$1.50

FIVE STYLES

STYLE No. 1 GRAY with RED Stripes
STYLE No. 2 GREEN " WHITE "
STYLE No. 3 RED " WHITE "
STYLE No. 4 BLACK " RED "
STYLE No. 5 BLUE " WHITE "

all SIZES from

FOX-TERRIER to ENGLISH BULL

Measure your DOG according to letters, as indicated in cut.

DON'T TEAR OUT THIS ADVERTISEMENT. Order in this manner.

Enclosed please find \$1.50. Send direct to me, postpaid, ONE BOSTON DOG SWEATER
STYLE No. Measurement: C around neck to C; E around body to E
C to F inches. Write plainly your NAME, STREET ADDRESS, CITY, COUNTY and STATE.

Send for our Catalogue of HIGH-GRADE KENNEL GOODS

ST. LOUIS KENNEL SUPPLY CO.

BURD AND N. MARKET STREET

ST. LOUIS MO.

MISSING!!

Him on
the Orpheum
Circuit after
playing three
consecutive
seasons



And can be
found booked
solid on
United
Williams
and
Poli Time
by
Edw. S. Keller

JIMMIE LUCAS!

out the country where an entire chain of these entertaining affairs are operated under one management.

The chautauquas of one system operated out of Kansas City and covering the states of Kansas, Nebraska, Colorado, Wyoming and Oklahoma, comprise a circuit of seventy-three, each running for a period of seven days. Another chain of sixty-eight chautauquas is operated from Cedar Rapids, Ia. There are fourteen complete outfits of tents, chairs and all other necessary

equipment transported by special trains and which makes the requisite provision for a string of chautauquas running simultaneously.

In this way the talent is guarded against the loss of any time from the opening date until the closing number, usually ten weeks later. Everything is figured down to an exact system in the matter of expense and the average per diem of all talent on the circuit just referred to was approximately fifty-two miles.



JAMES DIAMOND AND CLARA NELSON

Very Busy on the Orpheum Time

Merry Xmas to You All



When answering advertisements kindly mention VARIETY.

MISS

GRACE HAZARD

Greetings of the Season To All

FIVE FEET OF COMIC OPERA



FIVE FEET OF COMIC OPERA

PERSONAL DIRECTION

JENIE JACOBS and PAT CASEY

MERRY CHRISTMAS AND HAPPY NEW YEAR

GRACE LEONARD

THE AMERICAN BOY

BOOKED SOLID, U. B. O.

Address, VARIETY, CHICAGO

Frank Milton and DeLong Sisters

ROUTE

July 30—New Brighton Theatre, New York.
 Aug. 6—Hendersons Theatre, Coney Island.
 Aug. 13—Keiths Theatre, Phila., Pa.
 Aug. 20—Wm. Penn Theatre, Phila., Pa.
 Aug. 27—Trent Theatre, Trenton, N. J.
 Sept. 4—Colonial Theatre, Erie, Pa.
 Sept. 10—Keiths Theatre, Syracuse, N. Y.
 Sept. 17—Grand Theatre, Pittsburgh, Pa.
 Sept. 24—Keiths Theatre, Toledo, Ohio.
 Oct. 1—Keiths Theatre, Cleveland, Ohio.
 Oct. 8—Keiths Theatre, Columbus, Ohio.
 Oct. 15—Lyric Theatre, Dayton, Ohio.
 Oct. 22—Keiths Theatre, Cincinnati, Ohio.
 Oct. 29—Forsyth Theatre, Atlanta, Ga.
 Nov. 5—Colonial Theatre, Norfolk, Va.

Nov. 13—Hammersteins Theatre, New York.
 Nov. 20—Orpheum Theatre, Harrisburg, Pa.
 Nov. 27—5th Ave. Theatre, New York.
 Dec. 4—Fells Theatre, Bridgeport, Conn.
 Dec. 11—Fells Theatre, Springfield, Mass.
 Dec. 17—Proctors Theatre, Newark, N. J.
 Dec. 24—Shuberts Theatre, Utica, N. Y.
 Dec. 31—Empire Theatre, Pittsfield, Mass.
 Jan. 7—Keiths Theatre, Phila., Pa.
 Jan. 14—Maryland Theatre, Baltimore, Md.
 Jan. 21—Sheas Theatre, Buffalo, N. Y.
 Jan. 28—Sheas Theatre, Toronto, Can.
 Feb. 4—Bennetts Theatre, Ottawa, Can.
 Feb. 12—Orpheum Theatre, Montreal, Can.
 Feb. 19—Temple Theatre, Hamilton, Can.

Feb. 25—Colonial Theatre, New York.
 Mar. 4—Greenpoint Theatre, New York.
 Mar. 11—Bronx Theatre, New York.
 Mar. 17—Orpheum Theatre, New York.
 Mar. 24—Bushwick Theatre, New York.
 Mar. 31—Alhambra Theatre, New York.
 Apr. 7—Wm. Penn Theatre, Phila., Pa.
 Apr. 14—Keiths Theatre, Boston, Mass.
 Apr. 21—Keiths Theatre, Providence, R. I.
 Apr. 28—Keiths Theatre, Lynn, Mass.
 May 5—Keiths Theatre, Portland, Me.
 May 12—Fells Theatre, Waterbury, Conn.
 May 19—Sail for England for year's work around the World.

ALBEE, WEBER and EVANS, Managers

JOHN F.

CHAS. E.

SWOR AND MACK



Realistic Impression of the Southern Negroes

A BIG HIT EVERYWHERE

THIS WEEK (Dec. 18) HAMMERSTEIN'S, New York
 Merry Christmas and Happy New Year

Direction ALBEE, WEBER & EVANS

PLAYING THE SULLIVAN AND CONSIDINE CIRCUIT

FERNANDEZ MAY DUO

Excentric Musical

MAY FERNANDEZ VOCAL RANGE (4 OCTAVES)

Introducing Imitations of Violin, Cornet and Ocarina

Duluth "News Tribune," Nov. 6, 1911.

At the Empress.

Good audiences turned out yesterday to see the opening of the new bill at the Empress.

The Fernandez Duo, a team of musicians that do imitations of various musical instruments and play on several instruments, is one of the hits of the bill. Among

the freak instruments played was a cello consisting of a common barrel with one string. Several selections, including a number from Il Trovatore, were played. They were rendered in an excellent manner. Many other numbers were played on the violin, the banjo, cello and other instruments.

Louisville "Herald," Sept. 25, 1911.

Fernandez May Duo Score Hit at Hopkins.

A well balanced bill of entertaining acts holds the boards at Hopkins Theatre this week. Large audiences witnessed yesterday's performances.

Easily the best thing on the bill is the Fernandez May Duo, which, though in the old but entertaining musical line, comes forward with many new and novel stunts in the way of musical instruments. That the numbers they offer are more than juneau adds greatly to their credit.

Signor Fernandez May, who is strong for the "imatash," performed cleverly with no more intricate instrument than an old tin pail with a string tied to it and a wooden stick as his bow. Placing the old oaken bucket gently between his two feet, the Signor yanks on the string to produce the tones desired and gets away with it in great shape. He also entertained with a very charming "cello" solo played on a barrel.

His partner, the Signora, is no less an artist. Her wonderful work in imitating a violin, in which she essayed the beautiful Cavallera Rusticana, gives her full title to high rank among vaudevillians.

"The Times," Louisville, Sept. 26, 1911.

Marvelous Musical Imitations.

It has been said that the tones of the violin bear the nearest approach to the human voice of any instrument, and one may well believe this true in listening to May Fernandez's marvelous imitation of the violin at Hopkins Theatre this week. Miss Fernandez is one of the Fernandez-May duo of novelty musicians, and is the possessor of a phenomenal voice, her range being four full octaves, reaching as high as E flat above high C. Her tones are bell-like and vibrant and she is able to imitate almost any instrument made. In giving her violin stunt it is hard to realize, even after she lowers the instrument, that the soft, rich notes filling the theatre are coming from the little singer's throat. The duo are splendid and versatile musicians.

"Xmas
&
New Years
Greetings"

The New Brighton

Ocean Parkway • Brighton Beach

America's Finest
Summer Theatre

Open for the Season 1912 about May 15

Management
David Robinson

address

P.G. William's Alhambra
Theatre *New York*

ELSIE MURPHY



SOME COON SHOUTER

BOOKED SOLID

Management, **LEE KRAUS**

I take this opportunity to thank all my friends for the loyal support in the past. For the coming year I wish to announce the greatest catalogue of songs I have ever handled.

In "Years, Years Ago" and "If I Forget" we have the two greatest ballads written in years, while our novelty numbers cannot be beaten.

If you can use an Italian, Jew, Coon or conversation song let me know and I will give you one you will be glad to have.

Let me know what you want and if I haven't got it, I will have it written for you. Will send m'sc'pts to all the acts I know.

Trusting to hear from all my friends and wishing them a Merry Christmas and a Happy New Year I remain Yours in song

TOM MAYO GEARY

Manager HAROLD ROSSITER MUSIC CO.

145 North Clark Street, Corner Randolph, CHICAGO, Ill.

MEET ME AT

Edward

COOK'S CAFE

816-818 Walnut St., PHILADELPHIA, Pa.

Directly Opposite Casino Theatre



Bell Phone
Walnut 1892

236 South 11th
Street

WE WISH YOU A MERRY CHRISTMAS
A HAPPY AND PROSPEROUS NEW YEAR
WE THANK YOU FOR THE CONSIDERATION YOU
HAVE SHOWN US IN THE PAST

MILLER-COSTUMIER



PAULINE MORAN

WISHES EVERYBODY

A Merry Xmas and A Happy New Year

U. B. O. and Orpheum
Time Till Jan. 1913.

DIRECTION,
PAT CASEY and JENIE JACOBS

Queen

MAB ^{A N D} WEIS

Casper

Two Clever Liliputians



Singing, Dancing,
Rapid Change of
Costumes

Direction

PAT CASEY





HOTEL GRANT

MADISON AND DEARBORN STREETS



LEONARD HICKS, Proprietor and Manager

In the Heart
of Chicago

The Season's
Greetings to
our many
friends and
acquaintances



FORGE ROBERTS, Assistant Manager

ALWAYS SOMETHING NEW

GUS WILLIAMS

THE DEAN OF GERMAN COMEDIANS

BOOKED SOLID BY **PAT CASEY**

JENIE JACOBS, Personal Representative

THE M.W. TAYLOR

"BUCK"

Vaudeville Agency

Formerly of TAYLOR and KAUFMAN

FRANK WOLF, General Manager

Co-operating with the Leading Vaudeville Agencies from Coast to Coast

**Booking and Controlling the Leading Largest Circuit
of Vaudeville Theatres in Pennsylvania**

**We Can Give Recognized Acts 10 or More Weeks in Philadelphia
without a Railroad Jump**

All Communications to **MAIN OFFICE** (Suite 303-304-305-306) **PARKWAY BLDG., Broad and Cherry Sts., PHILADELPHIA**
NEW YORK OFFICE (Suite 405) **Heidelberg Building**

The Acme of Japanese Acrobatic Novelties

F. KITAMURA

JAPANESE ATTRACTIONS

F. A. BRANT, Sole Representative, Putnam Building, New York

Care **PAT CASEY** Agency

Mrs. Stuart Robson and Co.

Presenting the Screamingly Funny Farce

"Mrs. HONEY'S HONEYMOON"

By **ROBERT CRAIG**

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

When answering advertisements kindly mention VARIETY.

HARRY FOX



AND



MILLERSHIP SISTERS

**Merry Christmas and Happy New Year
TO EVERYBODY**

Direction, **PAT CASEY**



Orpheum Circuit

OF THEATRES

INTERNATIONAL VAUDEVILLE

PLAYING AT ALL TIMES THE CHOICE
OF THE WORLD'S ARTISTIC MARKET

M. MEYERFELD, Jr., President MARTIN BECK, General Manager

OFFICES

Putnam Building
New York

Majestic Building
Chicago

Orpheum Building
San Francisco

39 Charing Cross Road, London

Muenchener Strasse, 16, Berlin

Bernard A. Reinold

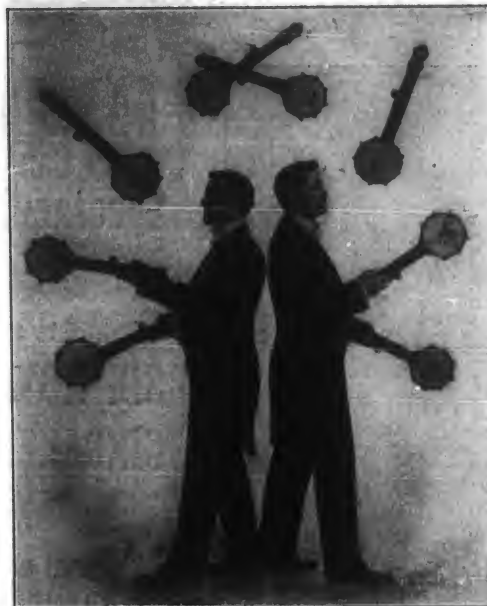
THE

Original "Dinkelspiel"

STILL WITH

JOSEPH HART'S

"Dinkelspiel's Christmas"



HOWARD BROTHERS

There are many players of the banjo touring the vaudeville circuits, and banjo playing acts must possess exceptional features in order to be classed among the Novelities. The exacting demands of modern vaudeville fall most heavily upon acts of this sort. The Howard Brothers are far in advance of all other exponents of this form of entertainment, and the musical possibilities of the banjo have never been shown to greater advantage than by these young men who play classical and popular airs, give many pleasing imitations, and cap their performance by juggling the banjos like Indian clubs between them, and at the same time playing popular airs with wonderful precision and real art.

Direction, JO PAIGE SMITH.

THE ORIGINAL AND ONLY SNOW SHOE DANCERS IN THE WORLD

FRED—THE MOZARTS—EVA

In an original Novelty Scenic Comedy Sketch.

"SNOWED IN"

By HERBERT HALL WINSLOW.

CHARACTERS.

HEINIE, a Young German Mountaineer.....Fred Mozart
STEINIE, Little Miss Snow Shoes.....Eva Mozart
Scene One—A Log Cabin in the Mountains. Scene Two—Winter on the Mountain.
Title and Act protected by U. S. Patents and Copyright.

TO MANAGERS, ARTISTS AND AGENTS: In wishing you a Merry Christmas and a Happy and Prosperous New Year, we also wish to thank you for the kind assistance you have given us in suppressing attempts to pirate our ORIGINAL IDEAS and MATERIAL; also to call your attention to a team using the title "MOZARTS" or "MOZART DUO" to aid in the confusion. I am informed this team has used some of our press material to assist them. ANYONE KNOWING THE ADDRESS OF THIS TEAM will confer a personal favor by sending me the same.

Fraternalty Yours,

THE MOZARTS (Fred and Eva).

Care of JO PAIGE SMITH, Representative, Putnam Building New York City.

MERRY XMAS AND
HAPPY NEW YEAR

Cliff Gordon

BELLE AND MAYO

DOING NICELY, THANK YOU!

In Preparation, **THE FOUR MAYOS** for Seasons 1921-22, and they are both doing fine.

AYMERRY CHRISTMAS
to all our Friends

Direction,
IRVING COOPER



Texico

**Spectacular
Dance Creations**

Assisted by the

**SIX ROYAL
CINGALESE
SILVER DANCERS**

**ELABORATE SCENIC
EQUIPMENT**



TEXICO until recently has been **FEATURED** in his realistic conception of Lysa's "DANCE TO THE SERPENT," from Marie Correlli's novel "Ardath." To augment his productions he has engaged the troupe of **SIX ROYAL SINGALESE SILVER DANCERS**, who were last season a feature with **GERTRUDE HOFFMANN'S REVUE**. Texico's equipment includes a very striking reproduction of a famous Egyptian Temple. The presentation is on a big scale and entirely original in vaudeville.

Direction of **NORMAN JEFFERIES**



**A MERRY CHRISTMAS AND
A PROSPEROUS YEAR TO ALL**

**LUCY CHAS.
Lucier and Ellsworth**

A Refined Act of Comedy and Singing

2-BIG PEOPLE 2-BIG VOICES



Compliments of the Season to All

Sophie Tucker

With "LOUISIANNA LOU"

**BEST
IN THEIR
LINE**

VIRGIL HOLMES

AND

MARJORIE RILEY

SOCIETY VOCALISTS

GREETINGS OF THE SEASON

Reengaged for S-C Circuit, Jan. 22

Jack Symonds

The Man of Ease

Still able to sit up and
take notice

Always Working

A Merry Christmas to all

COSTUMER

THEATRICAL

Tel. 3555 Murray Hill.

M. SIMOWITCH

Burlesque and Vaudeville Costumes
51 West 57th St., New York City.

FUTURE OF "SMALL TIME."

(Continued from page 60.)

The writer has been furnished with a list from the various agencies doing business in this city which will give an idea of how many acts are booked from this city and in connection with the local agencies. This list is printed as given, without comment or guarantee as to its accuracy.

M. W. Taylor Agency—Eight local (3 of which are split weeks, playing 30 acts weekly in the full week houses and 14 in the split). Ten out of town using about sixty acts weekly.

I. Kaufman Agency—Three local, one of which is split, using 24 acts weekly. Affiliations which offer acts 75 weeks.

H. Bart McHugh — Eight local houses, four split, using 53 acts. Three out of town, two split, using 14 acts weekly.

F. G. Nixon-Nirdlinger Vaudeville Agency—Four local, one full week, and three split, using 25 acts. Seventeen out of town using from four to ten acts each.

Charles Kraus—Three local, all split, using 28 acts. Sixteen out of town, fifteen split, using from one to five acts each half week. This agency is affiliated with the Family Department of the U. B. O.

Stein & Leonard, Inc.—Sixteen local and thirty out of town. All split weeks. Has branch offices in other cities and affiliations with other agencies. Uses from one to six acts each half week in each of their houses.

In addition to the above list there are several houses in this city which book through New York representatives, the U. B. O. or direct, among these being the Bijou, playing eight acts, two shows daily, booked through the U. B. O.; William Penn, using 6 acts, three shows, daily, same booking; Colonial using five acts, full week, booked direct by Al. White, and several other smaller houses.

Norman Jefferies can hardly be classed as a local agent as he books no houses in Philadelphia, his work in that line dealing exclusively with out of town points. His specialty may be said to be that of a vaudeville broker handling and placing acts of all classes in houses of every grade throughout the country, his agency ranking as one of the principal agencies of the U. S.

It will be seen by this list that Philadelphia has assumed a position of considerable importance in the vaudeville world, particularly that grade known as "pop" vaudeville. At present this city is filled with acts of all classes. Many acts have enjoyed the privilege of playing almost all the houses which keeps an act busy for several months, their living, transportation of baggage and car fare being their only expense. Philadelphia has proven a wonderful harvest for the "small-time" vaudeville act.

But this city, like many other cities throughout the country, is overcrowded. There is an excess of vaudeville. Something must give way and it looks like the smaller houses. When the break comes it will be the houses that can afford to pay the money for stronger bills and draw the patronage at advanced prices that will live.

THE SEASON'S COMPLIMENTS
FROM YOUR FRIENDS

TIM
McMAHON
AND
EDYTHE
CHAPPELLE

Still Waiting for the Train

Address care VARIETY, New York

PAT CASEY Presents

MERRY
XMAS
TO YOU



HAPPY
NEW YEAR
TO ALL

BERT MELROSE

Originator of the Famous "MELROSE FALL"

"Time Filled" by **PAT CASEY** and **JENIE JACOBS**

JACK

JOSEPHINE

MURPHY AND LACHMAR

Have a New One

"IN VACATION TIME"

Representative

JO PAIGE SMITH

KARL HOBLITZELLE, President

AZBY A. CHOUTEAU, Treasurer
The Big Southern Circuit

CELIA BLOOM, Booking Manager

The Interstate Circuit

BOOKING THE BEST AND LARGEST THEATRES IN THE SOUTH

Affiliated with the Western Vaudeville Managers' Association of Chicago, The Orpheum Circuit, and the United Booking Offices of America

GENERAL OFFICES

MAJESTIC THEATRE BUILDING, CHICAGO

Red Cross Christmas Seals

GIVE AID TO FIGHT

Tuberculosis

On Sale Everywhere at One Cent Each

By Courtesy of M. Stein Cosmetic Co.

When answering advertisements kindly mention VARIETY.

F. F. Proctor's Playhouses

IN NEW YORK CITY AND ENVIRONS

F. F. PROCTOR, JR., GENERAL MANAGER

DEVOTED TO EMBELLISHED
VAUDEVILLE and PHOTO PLAYS

PROCTOR'S 23RD ST. THEATRE
PROCTOR'S NEW THEATRE, NEWARK
PROCTOR'S LYRIC THEATRE, NEWARK
PROCTOR'S JERSEY ST., ELIZABETH
PROCTOR'S THEATRE, PLAINFIELD
PROCTOR'S THEATRE, PERTH AMBOY
PROCTOR'S THEATRE, PORTCHESTER
PROCTOR'S THEATRE, ALBANY
PROCTOR'S "BIJOU PARK," ALBANY
PROCTOR'S NEW THEATRE, TROY
PROCTOR'S THEATRE, SO. NORWALK
PROCTOR'S 58TH ST. THEATRE
PROCTOR'S 125TH ST. THEATRE
PROCTOR'S THEATRE, NEWARK
PROCTOR'S "BIJOU PARK," NEWARK
PROCTOR'S BROAD ST., ELIZABETH
PROCTOR'S OPERA HOUSE, PLAINFIELD
PROCTOR'S THEATRE, MOUNT VERNON
PROCTOR'S THEATRE, SCHENECTADY
PROCTOR'S "ANNEX," ALBANY
PROCTOR'S THEATRE, TROY
PROCTOR'S THEATRE, COHOES

Affiliated in Bookings With 100 Other Theatres
Throughout the United States and Canada

START OF JOHN CORT.

(Continued from page 63.)

agreement with Smith and proceeded to open an opposition show house directly across the street. Just as things were progressing nicely with the new venture, along came the big Seattle fire, wiping out both places.

This subsequently proved to be Cort's opportunity and making a quick deal for a big tent at Portland he soon resumed operations with no opposition. The undertaking developed into a bonanza that caught the eye of a wealthy Seattle banker by the name of Firth, who came to the front with the financial backing necessary to enable Cort to erect a real vaudeville theatre, opened in due time with Doutrick booking.

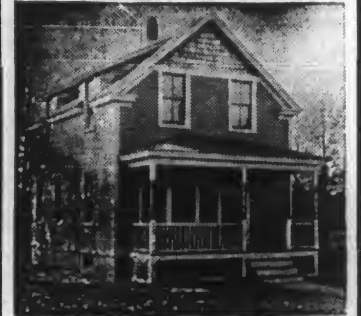
About this time Cort cut loose from his old team mate, Brannigan, and started in on an energetic campaign of expansion. The summer of 1889 saw this new Napoleon of the amusement world with a circuit of seven houses located in Seattle, Portland, Victoria, B. C., Port Townsend, Tacoma, Spokane Falls and New Whatcom, W. T., all booked out of the Doutrick offices, besides what special feature attractions the management was able to secure from Chicago and other eastern cities. The Cort circuit finally reached a total of twenty-six houses, the booking of which made the Doutrick agency a factor to be considered in those days.

But here is where an opposition developed in the shape of John Considine, afterwards to prove such a strong factor in the variety business of the west. At this stage Cort's bubble burst as a result of competition and a general depression of the theatrical patronage that seemed to sweep the entire Coast. In a short while his holdings broke from his grasp. Framing up a car show, he started for Chicago, where he secured control of the old Dearborn theatre, now the Garrick, rebuilt, another house on North Clark (afterwards known as Sid Euson's) and Engle's Pavilion, also on that thoroughfare. Cort was a fighter then as now, and with faith in the future theatrical possibilities on the Coast, he returned to Seattle where he has since recovered his losses and re-established his standing and prestige.

The failure of the Cort enterprises and the general closing movement

Is There a Better
Xmas Gift
Than a Home?
\$200 CASH BUYS IT

BALANCE \$15 MONTHLY.
Includes interest, taxes, insurance and principal, with privilege to pay as much as you please as often as you please. It is less than you now pay for rent.



This Ideal Home, \$1,750,
Would Cost \$2,500

anywhere else—only 10 minutes' walk from Great South Bay and village of

BAY SHORE

where there is fishing, boating and bathing. About one hour out; many trains; cheap fare commute.

Why Not Prepare for the Future
by a Wise Investment Now?

It is a Christmas gift certain to be appreciated and to pay big dividends. Write or call to-day for particulars and lithographed map of locality.

Wm. H. Moffitt Realty Co.

34th St., Cor. Madison Ave., N. Y. City

HARRY TSUDA

Booked Solid.

against the music halls, put such a crimp in the affairs of the Doutrick agency the proprietor was forced to suspend operations, after which he wended east in 1897, in advance of a vaudeville show in which the Faust Brothers were featured. His trooping brought him to Chicago, where, after a series of reverses and vicissitudes, he finally got his bearings afresh and started on the road to success.

Reed Brothers

CLASSY ENTERTAINERS UNITED TIME

Direction of

JO PAIGE SMITH and MAX E. HAYES



Merry Xmas
from the

6 MUSICAL SPILLERS

American Representative
JAMES E. PLUNKETT
Foreign Representative
RICHARD PITROT

OLYDE

GERTRUDE

The Rinaldos

FIRST APPEARANCE WITH THIS ACT IN THE EAST

Present their
Spectacular
Transformation
Novelty

"The Dawn of
Day in
Flowerland"

NEXT WEEK (Dec. 25)
HAMMERSTEIN'S

THE SOMEWHAT DIFFERENT ACT

Harry Deaves and Co.

Present their

DRAMATIC MANIKINS in "RED RIDING HOOD"

Beautiful Costumes. Elaborate Scenery. Legitimate Comedy. Playing U. B. O. Time.

Direction, **JO PAIGE SMITH**

Merry Christmas and Happy New Year to All

A. E. MEYERS

VERA PETERS

WALTER MEAKIN

The Premier Agency of the West

Can book anything from a single to a circus

MAJESTIC THEATRE BUILDING

CHICAGO, ILL.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

AMERICA'S FAVORITE IRISH COMEDienne

Gracie Emmett

IN A CLASS BY HERSELF

NOW PLAYING PERCY G. WILLIAMS' THEATRES

GRACIE EMMETT as Mrs. Honora Murphy in "Mrs. Murphy's Second Husband"
endorsed by MANAGERS, PRESS and PUBLIC as the greatest laugh producer in vaudeville.

Under the Personal
Direction of

PAT CASEY

ARCHIE ONRI

ASSISTED BY
MISS DOLLY

UNQUESTIONABLY AMERICA'S YOUNGEST WONDERFUL MODERN JUGGLER
ABSOLUTELY THE ORIGINATOR OF MY ENTIRE ROUTINE

Address care VARIETY, Chicago

\$1000 IS THE AMOUNT I WILL FORFEIT to anyone who can prove I am not the originator of all the business connected with the revolving tables as shown in the accompanying cut.

HERE IS A CHANCE FOR THE PETTY LARCENY IMITATORS

to make more money in one hour by proving their claims that they have not stolen my material than they could in a month by working with another man's brains.



TWO TROUPES OF UNRIDABLE MULES & COMEDY ACTING PONIES. EUROPE'S FOREMOST TRAINED ANIMAL FEATURE.

Cliff Berzac

THE LAUGHMAKER

COMPLIMENTS
OF THE SEASON
FROM THE
**HODKINS LYRIC VAUDEVILLE
ASSOCIATION**
SUITE 311 Chicago Opera House, CHICAGO, ILL.
Southeastern Office - Majestic Theater Building,
Chattanooga, Tenn.
Southwestern Office - Lyric Theater Bldg,
Joplin, Mo.
AND SOME OF THE ACTS
NOW PLAYING.

RUSH LING TOY & COMPANY
BIMM BOMM-BRRR
MAXIM'S MODELS
MARJORIE BURNHAM
THE GIRL WITH TWO VOICES
BESSIE KNOWLES
MEZZO CONTRALTO DE LUKE
DE LONG TRIO
TRUEHART LAVALLE TRIO
JOHN JOUBOUAKIS
COMIC CLAY ARTIST.
THE GYPSY TRIO
BARRINGTON HOWARD-JONSON
LEORA VENNET
COMEDienne AND MIMIC
THE TODESCA TRIO
PAUL HOMANN
QUICK CHANGE ARTIST
THE FUNKHOUSERS
FRED-BEE
DAFFY AND DYSO
BILLY BURNIS
THAT BREEZY FELLOW.
BILLY AND FRANCIS
DAVENPORT AND FRANCIS
JIM DALTON
THE ARKANSAS FARMER
THE HALEY TRIO
DE BOURG SISTERS
THE WORLD-IN-MINIATURE
MIZUNO TROUPE
GYMNASTS
MADAME JENNY
EUROPEAN ACT.
DE ROSA'S ANIMALS
V.P. WOODWARD
CYCLONIC TAMBORINE JUGGLING.
Hall and O'Brien
ALEXANDER CANARY & CO
BURR AND BURR
College Coons
MUSICAL BELLS
RUDY
HARRY DAVIS
ECENTRIC JUDGE
MINNIE BERNHARD
MARIONETTE
LEW WOODS
HAT ROLLING STONES
LEO AND CHAPMAN
HAMILTON AND DENE
DOWN ON THE FARM
MUSICAL VYNS
A MUSICAL PARADE
TOM SPRAGUE
DIKSON
THE O'NEIL SISTERS
ERLE AND LEO
MC FALL'S
HIPPODROME DOG CIRCUS
THE GYPSY TRIO
BARRINGTON HOWARD-JONSON



THE ROBINSON TRIO

In their Original Hindoo Zulu Novelty
"FROM AFRICA TO INDIA"

MISS MINNIE PALMER

In conjunction with her other attractions, presents

MARX BROS. AND CO.

In a combination of song and fun, entitled

"FUN IN HI SKOOL"

COMING EAST SHORTLY

Address care VARIETY, Chicago

MEYER'S MAKE-UP—BEST MADE

Established

1870

New Style Paint, only 10c.

Old Style Paint, 20c.

1/2 lb. Theatrical Blending Powder, 25c.

Note—"O" stands for Old Style Paint. "N" stands for New Style Paint.

SELLING AGENTS

ALABAMA Birmingham Burger Dry Goods Co-o Gunn-Gambill D Co-o ARKANSAS Fort Smith W H Cole-o Little Rock F W McClernick D Co-o	ILLINOIS Bloomington C F Frison-o Chicago Auditorium Ph'y-o E E Behlke-o Oscar S Betting-o Boston Store-o Carson Pirie & Scott Co-o Central Drug Co-o Economical D Co-o "The Fair"-o O F Fischer-o A E Fechter-o Funk & Co-o L Hageman & Co-o Robt Hug-o G S Malone-o Mandel Bros-o Geo H May-o N Y Costume Co-nao Rothschild & Co-o Schmidt Dancing Acad'y-o Siegel, Cooper & Co-o Milton Smucker-o Schneider's Costume Co-o Fritz Schoutz & Co-o Standard D Co-o Chas A Stephens & Bros-o Ashland Drug Co-n Congress Drug Co-n Home Drug Co-n Whitfield D Co-o S R Cameron & Co-o Chicago Costume & Cottl- ion Works-o DECATUR The Decatur D Co-o EAST ST. LOUIS C F Marier-o FREEPORT A J Robson & Co-o C P Guenther & Co-o GALESBURG R R Coyner Ph'y-o JOLIET Ducker's Corner Drug Store-o H A Sullivan Co-o MATTOON Ritter Bros D Co-o PEORIA A Klein, Costumer-o F M Dekroft-o F M Nichols-o R D McDonald-o QUINCY Ideal Hair Bazaar-o Miller & Arthur D Co-o ROCKFORD Gibson's Ph'y-o H W Kreichbaum-o ROCK ISLAND F H Thomas-o SPRINGFIELD Stuart Broadwell-o TAYLORVILLE Jerry Hogan-o INDIANA FORT WAYNE Meyer Bros Co-o M E C Rodenbeck-o HAMMOND L Harry Weis-o INDIANAPOLIS Miss M E Phelan-o Indianaapolis Bagalla Co-o Henry J Huder-o E Fergar Ph'y-o I N Helms-o B W Stucky-o KOKOMO Miss E. M. Sullivan-o Frank H. Hubbard-o LOGANSPORT W H Porter-o RICHMOND Wescott's Ph'y-o SOUTH BEND Otto C Basting-o TERRE HAUTE W G Valentine-o IOWA BURLINGTON John H Witte-o CEDAR RAPIDS Boyson D Co-o COUNCIL BLUFFS Clark Drug Co-o KEOKUK Scott & O'Reilly-n DAVENPORT Ballard D & D Co-o H A Emles-o Dovle-Muore Drug Co-o DUBUQUE Torbert D Co-o DES MOINES M J Olsen's Ph'y-o MUSCATINE A G Bestenlehner-o WATERLOO Knapp D Co-o KANSAS WICHITA Means Bros-o LEAVENWORTH Fritche's Prescription Drug Store-o TOPEKA T V Campbell Drug Co-o KENTUCKY LEXINGTON M A Ketcham-o McAdams & Morford-o	LOUISIANA NEW ORLEANS American Drug Store-o A Huberwald (Economi- cal D Co)-o Legendre D Co-o Katz & Besthoff Ltd-o A Micass-o Mrs A Variol-o Williams Ph'y-o MAINE BANGOR C A Fowler-o LEWISTON Geo E Leadbeater-o PORTLAND A Carles-o ROCKLAND Miss M E Sullivan-o MARYLAND BALTIMORE Adams D Co-o Frederick & Rosenbeck-o H R Cameron & Co-o H S Hartogensis-o Mrs Sara A Hyner-o A T Jones & Son-o M S Kahn & Co-o Miss M Quant-o Read D & Chem Co-o Rab & Co-o S L Robinson-o S L Sherman-o Sonnenberg-Habliston D Co-o M Strasburger-o Lee Williamson & Co-o Williamson & Wats-o Star Drug Co-o CUMBERLAND J K Ford-o HAGERSTOWN The Central D Co-o Rudy & Meredith-o LAFAYETTE The Scholz-Boswell D Co-o SALISBURY White & Leonard-o MASSACHUSETTS BOSTON G H W Bates & Co-o W H Baker & Co-o Gilbert & Co-o A L Green-o Houghton & Dutton Co-o A L Jaynes-o P O Klein-o W H Knight-o W B Hunt Co-o M G Slattery-o BROCKTON M B Crowell & Co-o FITCHBURG Hedges & Pierson Co-o LAWRENCE W H Glover & Co-o LOWELL Carter & Sherburne Co-o LYNN Davis & Young-o NEW BEDFORD Brown's Drug Store-o CH & H A Lawton Co-o NORTH ADAMS Wilson House D Store-o NORTHAMPTON H A Wiswell-o PITTSFIELD McMann's Ph'y-o SALEM Ropes D Co-o SPRINGFIELD H Buchholz-o Green the Druggist-o Forbes & Wallace-o WORCESTER A L Green the Druggist-o	MINNESOTA DULUTH E M Tredway-o F Scott & Co-o MINNEAPOLIS The Owl Drug Co-o L H Donaldson & Co-o Voegell Bros D Co-o A T Thompson D Co-o Smith Costume Co-o ST. PAUL Martin Giesen-o City Drug Store-o The Golden Rule-o A T Hall-o Mansur D Co-o WINONA Winona Costume Co-o MISSISSIPPI WEST JACKSON McIntyre Drug Co-o MISSOURI KANSAS CITY Emery Bird Thayer D O Co-o August Byssel-o The Owl Drug Co-o ST. LOUIS Anti-Monopoly D Co-o Enderle D Co-o A Fueger-o Barney Katzy D Co-o Wm K Ihardt-o Griffith & Dolph Ph Co-o Johnson Bros D Co-o Mrs E Wellman-o Robt Schmidt-o Doering Bros-n MONTANA BUTTE Paxon & Rockefeller Co-o Joe Arnold-o GREAT FALLS Lepczyk Bros-o MISSOULA Geo Freshelmer-o NEBRASKA LINCOLN Riggs Ph'y-o OMAHA Beaton D Co-o Theo Lieben & Son-o Myers-Dillon D Co-o NEW HAMPSHIRE BELMONT Cote & Marchand-o NASHUA N S Whitman-o NEW JERSEY ASBURY PARK W H & J Farley-o ATLANTIC CITY Academy Ph'y-o H Hugo, Hair Dresser-o Jackson D Co-o HOBOKEN Wm. Kamboh-o The Rosenthal-o JERSEY CITY The First Co-o MORRISTOWN Morristown Drug Co-o NEWARK Judge & Keller-o Chas W Menk-o NEW BRUNSWICK Edwin R Van Pelt-o Schuyler S Rust-o PATERSON B Kent D Co-o E R Van Pelt-o PLAINFIELD R J Shaw-o B J Shreiner-o TRENTON Arthur Schwartz-o Chas Stucker-o E M Watson-o UNION HILL Fred Weisman-o NEW YORK ALBANY Ann Lewis Schmidt-o D Schieber-o AUBURN Chas H Sager Co-o Frank S. Smith-o BINGHAMTON The Barkman Dr Store-o BROOKLYN W Dublerger & Son-o G Schroeder Contr-o Sauter's Medical Hall-o R Burkhardt-o Theo Hohlk-o P D Kauteritz-o Plaster & Sitterly-o Myrtle Ave. D Co-n Fred'k Looser & Co-o J Wustl Sons-o G W Lawrence-o P V Sormani-o P D Matthews & Sons-o Abraham & Straus-o H Batterman-o Goldman & Cohen-o A I Namm & Son-o M F Geary-o	BUFFALO Bangert-Money-Gibson-o Jno W Gibbs & Bro-o W S O'Brien-o Caboon-Lyon D Co-o Mrs W Newell-o Otto Moehlan-o Jas E Twohey Co-o Winter Costume Co-o S O Barnum & Son Co-o Seneca Specialty Shop-o CONNEY ISLAND Zeller's Drug Store-o DUNKIRK The West & Jones D Co-o FAR ROCKAWAY Lowe Bros-o GENEVA Sedgwick Drug Co-o JAMESTOWN Frank Marion Clark-o NEW ROCHELLE Murray's Ph'y-o NEW YORK CITY J K James-o F W Kinsman D Co-o Hegeman & Co-o Jno Ferrier-o J Giblan-o R H Macy & Co-o J A Hetherington-o Bendiner & Schlesinger-o Dick & Fitzgerald-o S French-o Plucker & Ahrens-o Wm Iseman-o A Goldwater D Co-o N S Hainburg & Co-o Fourteenth St Store-o Caswell-Massey Co-o Jno Daniel's Sons Co-o W C Todd-o Jno Klehl-o John Wanamaker-o Saks & Co-o S Rosenstock-o Simpson Crawford & Co-o Stern Bros-o Mahler Bros-o Oberdorfer & Abramson-o Griffith's Ph'y-o Steinliber's Ph'y-o Wilson's Ph'y-o Hundhausen & Lewis-o NIAGARA FALLS A J Labaree-o ROCHESTER Chas Post Drug Co-o ROCKAWAY BEACH W Chubbuck-o ROME H J Broughton & Co-o SAUGERTIES M Buther Hommel-o SYRACUSE Bunker & Plum-o TROY Grady Drug Co-o Miss J Kimmey-o J. Holzhauser's Sons-o UTICA Otto Poepel-o WATERTOWN C D Tryon-o WHITE PLAINS McCallough Ph'y-o MT. VERNON Ankers'n Ph'y-o NORTH CAROLINA FAYETTEVILLE McKethan & Co-o GREENSBORO Greenboro D Co-o RALEIGH J E Hamlin & Co-o NORTH DAKOTA FARGO McDonald Ph'y-o OHIO AKRON Jno Lamparter & Co-o Albrecht Barber Supply D Co-o ALLIANCE Casey D Co-o CAMBRIDGE Brennan & Wilson-o CANTON Sibilla & Schmidt-o CINCINNATI The Wm Beck & Sons Co-o The Weatherhead Ph'y Co-o M C Dow-o The Owl Drug Co-o The Mayble & Carew Co-o The Rosenthal-o Rann's Ph'y-o CLEVELAND Standard D Co-o H J Sherwood-o The May Co-o The J W Deutsch D Co-o W O Marshall-o Wm Krause & Son-o Lane's Garment Co-o COLUMBUS Kammann Cost Wks-o DAYTON Burkitt's Drug Store-o Mrs P G Good Co-o Mrs P J Enloe-o Jno W Miller-o P P Todd-o	LIMA Melville D Co-o MANSFIELD Caldwell & Bloor Co-o Chas S Ashbrook-o MARION Honey & Cooper-o MASSILLON E. S. Craig-o SPRINGFIELD C F Buchholz-o Adam Schmidt-o The Morrow Drug Co-o STEUBENVILLE Beall & Steele D Co-o TOLEDO W K West-o Delthelm Bros-o Superior Drug Co-o W L Milner & Co-o Huston & Co-o ZANESVILLE A P Rogge-o Culbertson & Gorsuch-o J C Wolfe-o H M Highfield-o OKLAHOMA OKLAHOMA CITY Baum Bros-o Roach & Vasey D Co-o Westfall Drug Co-o OREGON BAKER CITY L Lovinger-o PORTLAND Rowe & Martin-o Powers & Bates-o Frank Nau Co-o Skidmore Drug Co-o Woodard-Clark Co-o The Owl Drug Co-o PENNSYLVANIA ALLENTOWN Allen Medicine Co-o Henry E Peters-o ALTOONA H W Turner-o CARLEISLE W G Kunkel-o COLUMBIA Harry W Zeamer-o DUBOIS Chas S Schrum-o GREENSBURG Stephenson Chem. Co-o GROVE CITY The Deal Co-o HARRISBURG Geo H Gorgas-o HAZLETON Ebie & Haines-o JOHNSTOWN Emil K Roth-o Chas Young-o LANCASTER S W Helgath-o LEHIGH Boker's Drug Store-o PHILADELPHIA Strawbridge & Clothier-o Litt Bros-o Van Horn & Son-o Gimbel Bros-o N Snellenburg & Co-o H A Nolte Drug Co-o Geo B Evans-o John Wanamaker-o Jacob Bros-o E B Murphy-o G Taggart-o PITTSBURGH Jos Fleming & Son Inc-o The May Drug Co-o E E Heck-o PITTSBURGH J L Beck-o POTTSVILLE J E Gregory-o Wm Herman-o READING American Medicine Co-o W H Scheerer-o SCRANTON Jno T Fahrenholt-o J J Loftus-o UNIONTOWN J Kid Ritenour-o WILKES-BARRE W D White & Co-o Neboe Ph'y-o SCOTSDALE Jewell's Art Store-o LEWISTOWN J P Rothermel-o	TENNESSEE MEMPHIS Moseley-Robinson D Co-o NASHVILLE Sand & Sumpter-o TEXAS DALLAS Britton's Drug Store-n Kirby's Drug Store-o SALT LAKE CITY EL PASO Miss Aileen Berg-o Metropolitan Ph'y-o Hassell-White D Co-o W C Stripling-o HOUSTON The Capital Ph'y-o SAN ANTONIO Joske Bros-o WACO Provident Drug Co-o UTAH OGDEN Utahua Drug Co-o SALT LAKE CITY Schram-Johnson, Drugs-o Geo T Brice D Co-o Combs D Co-o Drueth & Franken-o W H Dayton D Co-o Halliday D Co-o Salt Lake Costume Co-o VIRGINIA LYNCHBURG Orchard Drug Co-o NORFOLK Bernard Reis-o PETERSBURG R L Bowman-o WEST VIRGINIA FAIRMONT Mountain City D Co-o HINTON Rose's Drug Store-o WHEELING J Front-o H O Baer-o R McLain-o Chas R Gontz Co-o PARKERSBURG The Court Sp Ph'y-o WASHINGTON THE QUAKER D CO-o E M Shaw's Ph'y-o Snookamie Ph'y-o The Raven D Co-o Keyes D Co-o Swift's Ph'y-o Bartell D Co-o Owl Drug Co-o SPOKANE B A Johnson-o Krum D Co-o W N Joyner-o Owl Drug Co-o Demert Drug & Ch Co-o TACOMA The Owl Drug Co-o Wynkoop-Vaughn Co-o Malstrom Bros-o WALLA WALLA Green & Jackson D Co-o WISCONSIN ASHLAND Harrison Drug Co-o FOND DU LAC W W Brister-o LA CROSSE Ehrhart & Son-o MADISON Edwin Sumner & Son-o MILWAUKEE Gimbel Bros-o Carnival Costume Co-o Jno A Dadd & Son-o The A Spiegel Co-o SUPERIOR C W Aust-o BRITISH COLUMBIA VANCOUVER W M Harrison Ltd-o Campbell-Burns D Co Ltd-o W H Lucas-o E S Knowlton-o VICTORIA B C C H Kosche-o BERMUDA HAMILTON J H Bradley & Co-o MANITOBA WINNIPEG The Gordon Mitchell D Co-o M Aaronson-o Manitoba Hair Goods Co-o NOVA SCOTIA HALIFAX Jno McP Taylor-o ONTARIO HAMILTON Parke & Parke-o TORONTO A E McKenna-o The Dorenwend Co Ltd-o Jackson L Little Co-o Jones L Little Co-o J G Templeton-o BARRIE H G Robertson-o MONTREAL Pande & Bachin-o
---	---	---	---	--	---	---

FREE SAMPLES—Exora Powder, Exora Rouge, Exora Cream, Exora Cerate, and Mascarrillo

CHARLES MEYER

103-105 WEST 13TH STREET, NEW YORK

When answering advertisements kindly mention VARIETY.

The Exora Line is well known to professional people as the most satisfactory products of their kind on the market. Exora Face Powder is the only face powder that stays on—no application necessary. Meyer's Make-Up is sold in all cities and towns. Write to a theatre. Anything the dealer can't supply will be sent direct from the receipt of price.

**THE BOX OFFICE MAGNET!!
THE ELECTRICAL WONDER!!!**

DR. CARL HERMAN

**Draws Them
in and
Amazes
Them When
They Are
There**



**The Only Act
in Vaudeville
Which Keeps
Them Talking
Between
Performances**

THE SCIENTIFIC MARVEL

Playing Engagements for the Western Vaudeville Managers' Association, under the Direction of

PAT CASEY

"The Ventriloquist with a Production"

**ED F.
REYNARD**

Always assisted by "SETH DEWBERRY" and "JAWN JAWNSON"

Fourteenth Year Over the Orpheum Circuit

Closing the Show Everywhere, and
Everybody's Satisfied

DIRECTION

GENE HUGHES

BE MERRY, HAPPY AND PROSPEROUS DURING 1912. I WISH IT TO YOU



JOE JACKSON

Every Trick is my **OWN** Idea

A MERRY CHRISTMAS

AND

A HAPPY NEW YEAR

Representative,

JENIE JACOBS

Pat Casey Agency

PHENOMENAL SUCCESS

WILLETTE

J. FRANK

Chartres and Holliday
CO.

In an Elaborate Scenic Production Entitled

"AN ALASKAN HONEYMOON"

(7 PEOPLE)

GIRLS, MUSIC, COMEDY, SCENERY, WARDROBE

Special Feature, Western Vaud. Mgrs. Ass'n and Pantages Tour

**MAIDA DUPREE**
and
WILL J. WHITEWill Soon Cut a Few Capers in a New Vaudeville Act
By LOUIS WESLYN

A Bright Talking, Singing and Dancing Novelty

Merry Christmas and Happy New Year to All Our Friends

**Wilmer & Vincent Theatre Co.**

(INCORPORATED)

WALTER VINCENT

President and Treasurer

EUGENE L. KONEKE

Vice President and Secretary

JULE DELMAR, Booking Representative**A. E. O'BRIEN**, Asst. Booking Representative

General Offices, Knickerbocker Theatre Building, New York

Booking Dept., United Booking Offices of America, New York

Presenting the Best American and European Vaudeville in the Following CitiesMajestic Theatre, Utica, N. Y.
Orpheum Theatre, Utica, N. Y.
Orpheum Theatre, Reading, Pa.Orpheum Theatre, Allentown, Pa.
Orpheum Theatre, Easton Pa.
Orpheum Theatre, Harrisburg, Pa.Orpheum Theatre, Altoona, Pa.
Orpheum Theatre, Portsmouth, Va.
Colonial Theatre, Norfolk, Va.Colonial Theatre, Richmond, Va.
Bijou Theatre, Augusta, Ga.
Bijou Theatre, Savannah, Ga.**STOPPING THE SHOWS ON THE BIG TIME****Pauline Welsh**With **GEORGE SPINK** is the HIT of EVERY BILL with **WILL ROSSITER'S SONGS**

When answering advertisements kindly mention VARIETY.

Suite 404-6 Putnam Bldg., New York

Tel. 2423 Bryant

Arthur Hopkins Hopkins-Creamer Co.

PRODUCING

Vaudeville Attractions

Blanche Walsh

"The Thunder Gods"

By ARTHUR HOPKINS

Aphie James

"Holding a Husband"

By ARTHUR HOPKINS

Everett Shinn's

Comedy Melodramas

Legitimate Attractions

Arnold Daly

with

"The Fatted Calf"

By ARTHUR HOPKINS

WILLIAM CARLETON'S STORY

"One Way Out"

Dramatized by ARTHUR HOPKINS

A New Play

"The Doctor's Secret"

By ARTHUR HOPKINS

Competent Assistance will be given Legitimate
Artists desiring to enter Vaudeville

MERRY CHRISTMAS
AND A
HAPPY NEW YEAR
FROM

Nat M. Wills

The Happy Tramp's Future Monologs
to be furnished through the Exclusive
Service in this line of

GEORGE FULLER GOLDEN

Paul La Croix

and Company

EXPERT MILLINER

Care of **JACK LEVY**, Gaiety Theatre Bldg., New York

SEASON 1911-12

Gordon-North Amusement Co., Inc.

DAVE GORDON, General Manager

PRESENT THE FOLLOWING ATTRACTIONS:

Playing Exclusively Theatres Operated by Columbia Amusement Company

MORTON and MOORE in "The Merry Whirl"

"The World of Pleasure" with Will Fox and Harry M. Stewart

"THE PASSING PARADE"

NOW TOURING THE ORPHEUM CIRCUIT

MR. HUGH HERBERT

Assisted by MR. T. A. EVERETT and MISS MARGOT WILLIAMS in

"THE SON OF SOLOMON"

By AARON HOFFMAN

Direction M. S. BENTHAM

NOW TOURING OPHEUM CIRCUIT

MR. SAM MANN and his Players in

"THE NEW LEADER"

By AARON HOFFMAN

Direction M. S. BENTHAM

Offices: 811-12-13-14 Columbia Theatre Building, 701 Seventh Avenue
PHONES 5527-28 BRYANT

Barry Halvers and Co.

IN A NEW ACT

"Meet Me at the Fountain"

In Vaudeville

JO PAIGE SMITH, Manager

CHARLEY

MAY

BROWN AND NEWMAN

IN "ORIGINAL NONSENSICALITIES"

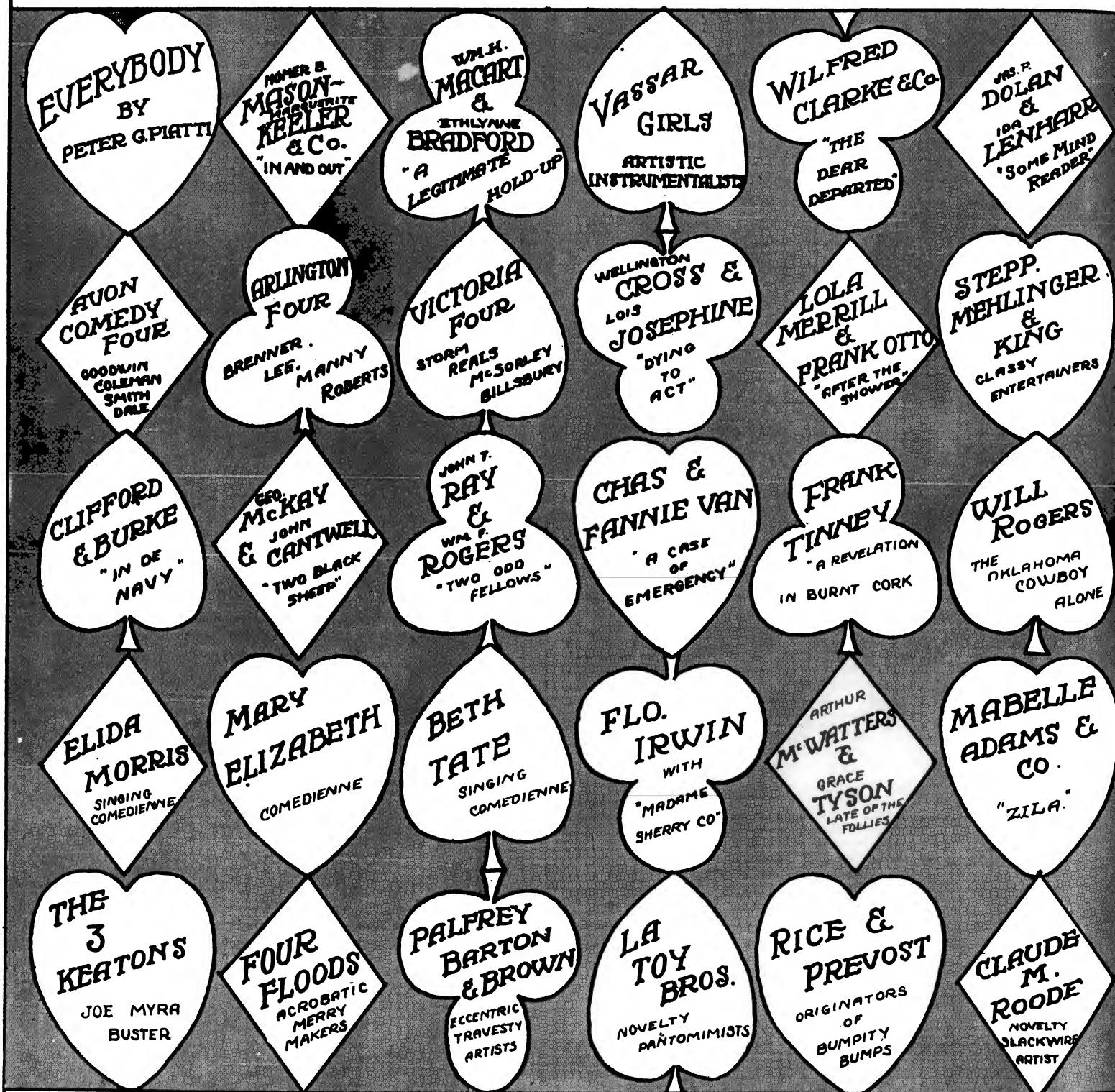
ORPHEUM CIRCUIT

Direction, **PAT CASEY**

When answering advertisements kindly mention VARIETY.

MAX HART

SUITE 528-30. PUTNAM BLDG, NEW YORK CITY,



OLD SOLDIER FIDDLERS... MONTGOMERY & MOORE
JULIUS TANNEN... THE STANLEYS... SCROOGE...
GOLDSMITH & HOPPE... SHERMAN, VAN & HYMAN... MUSICAL FREDERICKS

AND HIS MERRY MAKERS

WISH EVERYBODY
A MERRY CHRISTMAS AND A HAPPY NEW YEAR

N.E. MANWARING REPRESENTATIVE

HANLON
BROS & Co.
"JUST
PHOR PHUN"

DOROTHY
ROGERS &
Co.
"BABIES
A
LA CARTE"

HART'S
SIX
STEPPERS
BROTHERS
AND
SISTERS

EDMUND
BREES &
Co.
"COPY"

ELINORE
&
SAM
WILLIAMS
"THE
IR-REGULAR
ARMY"

FAY
2 COLEYS
& FAY
"FROM UNCLE
TOM TO
VAUDEVILLE"

WESTON,
FIELDS,
& CARROLL
SNAPPY SINGERS
SNAPPY SONGS

KELLER
MACK &
OORTH
"THE
WRONG
HERO"

ED. WYNN
ASSISTED BY
EDMUND
RUSSON
"JOY
AND
GLOOM"

HERBERT
ASHLEY
& AL LEE
"CHINATOWN"

FRANK J.
CONROY
&
GEO.
LE MAIRE
BLACKFACE
COMEDIANS

ALBERT F.
HAWTHORNE
& FRANK BURT
"THE
NEW RECRUIT"

DEIRO
MASTER
PIANO
ACCORDEONIST

WILL
DILLON
AUTHOR OF
"ALL ALONE"
"I WANT A GIRL,"
Etc.

DAVE
FERGUSON
THE
STORIETTE
COMEDIAN

WALTER
S.
DICKINSON
EX-JUSTICE OF
THE PEACE

JOHNNY
JOHNSTON
"THE POET
AND PEASANT"

GENE
GREENE
A STUDY IN
SONG

LANCTON-
LUCIER CO.
"HEAPS OF
HILARITY"

LEWIS
&
DODY
THE TWO
SAMS

THE 3
LYRES
HARVEY
HENDERSON
LEWIS

HARRY H.
RICHARDS
&
BESSIE
KYLE
A NEW ACT, "THE
CLUB MAN"

ARTHUR J.
PICKENS
CO.
"FREDDIE"

4
KONERZ
BROS.
4
DIABOLAS
HOOPS
BOOMERANGS

GEO.
MULLEN
&
ULLIAN
HERBERT
"KIDNAPPING
A
POLICEMAN"

CORELLI
&
GILLETTE
ACROBATIC
COMEDIANS

SMITH
&
CAMPBELL
THE
NATURAL SIDEWALK
CONVERSATIONALISTS

APPLE OF
PARIS
WITH
Mlle.
MINNI
AMATO &
A. COCCA

JAS. T.
DUFFY
&
LORENZE
MERCEDES

8
ORIGINAL
BERLIN
MADCAPS

MR. & MRS. ERWIN CONNELLY... THE BERRENS
.. BLOSSOM SEELEY & JOE KANE... TEMPEST & SUNSHINE
FOUR BARDS... CAMERON & GAYLORD... STROLLING PLAYERS

NEW ACT

TERRIFIC HIT

MEREDITH Sisters

BOOKED SOLID

UNITED BOOKING OFFICES

MERRY CHRISTMAS TO ALL
AND A HAPPY NEW YEAR

FOR

"That Musical Dream"
AND
"Jerusalem Rag"

PUBLISHED BY

BETTS & BINNER

145 N. CLARK STREET

CHICAGO

WHO IS

George Z. Adams?

Ah, wait and we shall see!

That's just the reason he's working alone.
Once he worked with a man as a team,
But now he's a single so it would seem
The money he earns is all his own.

WATCH THIS SPACE

JOE MAXWELL, Inc.

Vaudeville Productions

Compliments of the Season

ANDREWS

SECOND-HAND GOWNS

EVENING GOWNS STREET DRESSES

SOUBRETTE DRESSES FURS.

508 So. State Street

CHICAGO

FRANK HAYDEN

THEATRICAL COSTUMER

149 W. 38th ST., NEW YORK

Tel., 1581 Murray Hill.
Modern Gowns, Costumes for Sister and Girl
Acts. Ankle and Short Dresses on hand.

A MERRY CHRISTMAS AND A SOLID NEW YEAR

BEEHLER BROTHERS

ARTISTS' REPRESENTATIVES

105 WEST MONROE STREET, CHICAGO

PHONE, RANDOLPH 5102

ELIZABETH OTTO
"THE PIANO GIRL"
AN ACT OF CLASS AND QUALITY



BOOKED SOLID
Direction, A. E. MEYERS

Merry Christmas and
Happy New Year to All

FRANK CLARK

CHICAGO MANAGER
TED SNYDER MUSIC PUBLISHING CO.

The Leading American
Ventriloquist

AWTHORNE

Can follow the best and then make good

THIS WEEK (Dec. 18) SHEA'S, TORONTO

Direction, AL. SUTHERLAND, Inc.

GENE HUGHES

PERSONAL REPRESENTATIVE AND MANAGER

Mrs. Gene Hughes and Co.

Ed. F. Reynard

Lily Lena

George Auger and Co.

Warren and Keefe

Three Escardos

Jenkins and Covert

Bell and Caron

Three O'Connor Sisters

Carson and Willard

Horner Barnette

Wilson Brothers

Stella Karl

Exposition Four

Lucifer and Kibler

Tom Kyle and Co.

Carl Pantzer Trio

Mr. and Mrs. Wm. Morris

Armstrong and Clark

Murphy-Whitman ^A/_D Co.

Roberts' Rats and Cats

Moore and Elliott

6 Kirksmith Sisters

Rapoli

(World's Greatest Juggler)

John T. Murray

Musical Goolmans

Black Brothers

Curzon Sisters

Claude Golden

Arthur Whitelaw

Lietzel Sisters

Myles McCarthy and Co.

Georgia Campers

Newhoff and Phelps

Claire Maynard

The Great Leon

Gertrude Lee Folsom

Fritz Houston

Force and Williams

and Co.

Bud Snyder

PUTNAM BUILDING,

FOURTH FLOOR
PHONE 7517 BRYANT

NEW YORK CITY

When answering advertisements kindly mention VARIETY.



XMAS WEEK—K and P's 5th AVENUE, NEW YORK

NONETTE

"THE GREAT AND ONLY"

IN HER OWN ORIGINAL INTERPRETATION OF
"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

A. C. Matthews

BOOKING THE PANTAGES CIRCUIT AND THEATRES IN THE MIDDLE WEST

Suite 208-9, 35 SO. DEARBORN STREET, CHICAGO, ILL.

**RECORD
SMASHING
SUCCESSSES**

**MORT. H.
SINGER'S**

MUSICAL COMEDIES

General Offices, Princess Theatre Building, Chicago, Ill.
 "THE HEART BREAKERS" with George Baner. HENRY WOODRUFF in "THE PRINCE OF THOUGHT"
 HARRY DOLBER in "THE FLINTING PRINCESS." "MISS HOOBOY FROM STARLAND" with Olive Val.

**2 NEW PRODUCTIONS IN JANUARY
SAM THALL, Booking Manager**

STEIN & LEONARD, Inc.

Philadelphia's Leading
Vaudeville Agency

EDWARD STEIN, General Manager

H. WALTER SCHLICHTER, Assistant Manager

WILLIAM LITTMAN, Special Representative

General Offices:

**54 NORTH 13th STREET
PHILADELPHIA, PENNA.**

Glad to Hear from Our Old Friends and to Make New Ones

POLI'S Theatrical Enterprises

Sylvester Z. Poli
Sole
Proprietor

POLI'S NEW THEATRE.....	New Haven, Conn.
POLI'S HYPERION THEATRE.....	New Haven, Conn.
POLI'S BIJOU DREAM.....	New Haven, Conn.
POLI'S COMIQUE.....	New Haven, Conn.
POLI'S THEATRE.....	Waterbury, Conn.
POLI'S JACQUES THEATRE.....	Waterbury, Conn.
POLI'S GARDEN THEATRE.....	Waterbury, Conn.
POLI'S THEATRE.....	Bridgeport, Conn.
POLI'S NEW THEATRE.....	Bridgeport, Conn.
POLI'S THEATRE.....	Hartford, Conn.
POLI'S HARTFORD THEATRE.....	Hartford, Conn.
POLI'S THEATRE.....	Norwich, Conn.
POLI'S THEATRE.....	Meriden, Conn.
POLI'S THEATRE.....	Springfield, Mass.
POLI'S NELSON THEATRE.....	Springfield, Mass.
POLI'S THEATRE.....	Worcester, Mass.
POLI'S THEATRE.....	Scranton, Pa.
POLI'S ACADEMY.....	Scranton, Pa.
POLI'S THEATRE.....	Wilkes-Barre, Pa.

MR. EDGAR ALLAN WOOLF

extends a

Christmas Greeting

to all his friends, including the following players who have brought success to his Playlets:

Miss Valerie Bergere and Co.	Mrs. Gene Hughes and Co.
Miss Violet Black and Co.	Miss Adelaide Kelm and Co.
Miss Minnie Dupree and Co.	Mr. S. Miller Kent and Co.
Miss Angela Dolores and Co.	Miss Felice Morris and Co.
Mr. Douglas A. Flint and Co.	Miss Marion Murray.
Miss Eleanor Gordon and Co.	Miss Amelia Stone and Mr. Armand Kallier.
Mr. Nick Long and Miss Idalene Colton, etc., etc., etc.	

New playlets in preparation for production by

Valerie Bergere Players	Mr. E. S. Keller
Mr. Albert Parkes and Miss Margaret Green	Miss Rosalind Coghlan
Mr. Louis Simon, etc., etc.	

Permanent Address, 832 West End Avenue, New York



When answering advertisements kindly mention VARIETY.

TOURING IN AMERICA

Miss ADA REEVE

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

CHARLES HORWITZ

Author of the best in Vaudeville. Constantly adding to his big list of successes. Order that sketch or playlet, special song, patter, monologue, &c, from

CHARLES HORWITZ,
1402 Broadway (Room 515), New York.
Phone 2549 Murray Hill.

WIG REAL HAIR, Negro, 27c; Silly Kid, Indian, Bald Character, Irish, Dutch, 75c. \$1.00-\$2.00; Sou-brette, \$1.50-\$3.00. Ask catalogue KLIPPET, Mir., 4 Fourth Ave., N. Y.

SECOND HAND GOWNS
INGENUE AND SOUBRETTE. ALSO FURS

BARNETT
603 STATE STREET CHICAGO
Telephone 3695 Bryant.

W. H. BUMPUS
TRANSFER

Baggage Called for and Checked to all Railroads and Steamboats.
Stand, S. E. Cor. 42d St. & 5th Ave.
Storage—764 11th Ave., bet. 53d & 54th Sts.
Office—276 W. 42d St. NEW YORK.

"ALIDELLA" DANCING CLOES
Short Vamps

Price, all wood sole, \$4.00.
leather shank \$5.00 delivered free. Patent fastening.
Manufactured by
ALBERT H. HARRISON SHOE CO., Milwaukee, Wis

Tel., Bryant 3468.

JACOB WEISSBERGER

Attorney and Counselor-at-Law
Suite 701-702, George M. Cohen Theatre Building,
1402 Broadway, New York City.
Please take notice that I have removed my office to the above address, where I will continue to serve the theatrical profession.

COSTUMES

MADE TO ORDER.
Largest Stock in U. S.
Facilities for Manufacturing Unsurpassed.
25 yrs. Experience.

Write for Catalog, 60 Pages, 600 Illustrations
FRITZ SCHOULTZ & CO.
Phone Central 1796 18 W. Lake St., CHICAGO

TIGHTS AND SHIRTS OF EVERY DESCRIPTION, PADDING, FROG, SNAKE AND MONKEY SUITS, ELASTIC AND CLOTH SUPPORTERS, GYMNASIUM PUMPS AND GAITERS, SPANGLES AND BULLION FRINGE.
Send for catalogue and sample of tights free.

JOHN SPICER
Successor to Spicer Bros.,
88 Woodbine St., BROOKLYN, N. Y.

I. MILLER 1554 Broadway, bet. 48 and 49 Sts.
Tel. 5225-7 Chelsea

202 W. 23rd ST. N.Y.
I. MILLER
Tel. 5225-7 Chelsea



ANDREW CELLER SHORT VAMP SHOES

(Exclusively for Women.)

507 Sixth Ave., New York bet. 30th and 31st Sts.

One Flight Up.

Send for Illustrated Catalogue.

Tel. 1955 Madison Sq.



SHORT VAMP SHOES

J. GLASSBERG, 58 Third Ave., New York
FULL THEATRICAL LINE IN ALL LEATHERS; ALSO IN SATIN

SIZES 1-9, A-EE.

Get my NEW Catalogue of Original Styles

Bet. 10th and 11th Sts.

PETE LAWRENCE and Co.

Presenting a Classic in Slang "THE FRESH FRESHMAN"

Copyright Class D., XXc, No. 20965, May 5, '10

THIS WEEK (DEC. 18) EMPIRE, PITTSFIELD

BERNICE JACK F. HOWARD AND WHITE

In the Comedy Playlet

"BILLY'S AWAKENING"

By FREDERICK ALLEN

HARRY TATE'S CO. FISHING AND MOTORING

New York
England
Australia
Africa

BESSIE WYNN

IN VAUDEVILLE

Also—wood is wood and fibre is fibre, and there's as much difference between the one as the other.

Wood WAS as horse cars and oil lamps WERE, but fibre is as buzz wagons and electric lights ARE. Which age does your theatrical trunk prove you to be in—the ONCE WAS or the NOW IS?

WILLIAM BAL, Inc.

Send for catalogue V.

1578 BROADWAY and 710 SEVENTH AVENUE, NEW YORK

BUILDER OF



When answering advertisements kindly mention VARIETY.

JEFF HOFFMAN

(Sketch Writer)

The sketch that pleases everybody—including the agent. I WRITE that kind.

Hotel De Sota, Denver, Colo.

Mme. MENZELI

Former Premiere Danseuse and Maitresse de Ballet.

HIGH SCHOOL of Dancing and Pantomime.
22 East 16th Street, bet. B'way and 5th Ave.
Classic, Ballet and All Styles of Dancing Acts created and staged.

Normal School of Dancing.
Pupils: Mlle. Dacie, Hoffman, Froelich, Marlow and other prominent stars.
Send for Booklet.

LEST YOU FORGET WE SAY IT YET CROSS LETTER HEADS

Contracts, Tickets, Envelopes, Free Samples, etc.
STAGE MONEY, 15c. Book of Herald Cuts, 25c.
CROSS PRINTING COMPANY
601 S. DEARBORN ST. CHICAGO



A brilliant Liquid Polish that needs no rubbing, benefits the cuticle and makes the fingers beautiful. Great stars and the rank and file of the profession have used it for 21 years.

Full size bottle at your dealer or by mail, 50 cents.

Send 10 cents for sample bottle.

ROELLY CHEMICAL CO.
2 W. 29th St., Dept. V, New York City

WIGS

We handle a full line of theatrical wigs in quantities of from \$5 to \$100 each.

THE WIGGERY
J. NEGRESSCOU

64 EAST MADISON STREET, CHICAGO.

SILK, WORSTED and COTTON THEATRICAL

TIGHTS



Always on hand. Orders filled promptly.
Cotton tights, very good quality; a pair, 75 cents.
Worsted tights, medium weight; a pair, \$2.00.
Worsted tights, heavy weight; a pair, \$3.75.
Silk-plaited tights (imported); a pair, \$3.50.
Silk tights, heavy weight; a pair, \$6.00.
Pure silk tights; a pair, \$8.50.
Variety catalog free on application.

BERNARD MANDL
218 W. Madison Street, Chicago

What is harder than breaking out of the penitentiary?

CUS LEONARD
Breaking into a New York agent's office.

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

FARBER SISTERS

"WILL ROSSITER'S 'GOOD LUCK' SONGS
ARE CERTAINLY GOOD TO US"

P. S. "HE'S NOT A BIT LIKE
THE OTHER ONES"

MABELLE ADAMS CO.

Orpheum Circuit.

IDA BARR

ENGLISH COMEDienne

Sullivan-Conside Circuit. Address VARIETY.

DICK CROLIUS

Slang Prince Supreme in "Shorty's Elevation"
ORPHEUM CIRCUIT.

CROUCH AND WELCH

Next Week (Dec. 25), Orpheum, Minneapolis.
Direction, M. S. BENTHAM.

DALE AND BOYLE

UNITED TIME
Direction, Alf. T. Wilton.

JIM DIAMOND

and
CLARA NELSON
Next Week (Dec. 25), Orpheum, Oakland.

DUNEDIN TROUPE

Stoll Tour, England.
JAMES E. DONEGAN, Mgr.

KATE ELINORE

AND
SAM WILLIAMSNext Week (Dec. 25), Poli's, Bridgeport.
Direction Max Hart.

EDDIE GIRARD AND JESSIE GARDNER

Direction B. A. MYERS.

E. F. HAWLEY AND CO.

"THE BANDIT."

Next Week (Dec. 25), Bijou, Philadelphia.
EDW. S. KELLER, Rep.

HOWARD

THE FINISHED VENTRILOQUIST.

Week Jan. 1, Bronx, New York.
Representatives, MORRIS & FEIL.

JOCK McKAY

With Lulu Glaser in "Miss Dudleach."
Management, WEBB & LUESCHER.
Vaudeville Manager, Pat Casey.

RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

WEEK JAN. 1, EMPRESS, SAN FRANCISCO.

Exclusive Management, CHRIS O. BROWN

MLLE. DAZIE

Personal Direction JENIE JACOBS.

Lillian Mortimer

In 20 Minutes of Old-Fashioned Melodrama

"Po' White Trash Jinny"

AND CO.

United Time, January 1st

Represented by ALBEE, WEBER & EVANS

Willa Holt Wakefield

IN VAUDEVILLE

Special Representative: JENIE JACOBS.

JAMES CLEMONS AND GUSSIE DEAN

A NOVELTY IN ONE

NEXT WEEK (DEC. 25) KEITH'S, LAWRENCE

Direction, AL SUTHERLAND, Inc.

THE 20th CENTURY SHADOWIST

MARCOU AND HIS HANDS

Now making a hit in New York City. The West soon.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

BERNARD M. CORBETT

Kinetograph Sales Department

THOMAS A. EDISON, Inc., ORANGE, N. J.

4 Mortons 4

CLARA

IN VAUDEVILLE

PAUL

PAUL NEVINS

and

RUBY ERWOOD

UNITED TIME.

Next Week (Dec. 25), Lyric, Dayton.

NEWELL AND NIBLO

The International Instrumentalists
Week Jan. 1, Empress, San Francisco.

PAULINE

Address 540 W. 113th St., New York.

THOS. J. RYAN-RICHFIELD CO.

United Time.

SALERNO

JUGGLER.
BOOKED SOLID.
United Time.

CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot
Next Week (Dec. 24), Orpheum, San Fran.

BILL SHEPARD AND FRANK McDONALD

ALWAYS WORKING.

22 Troy St., Providence, R. I.

TROVATO

Dec. 18 Colonial, 25 Washington, Jan 1 Fifth
Ave. 8 Alhambra, 15 Victoria.
Featured with the Harry Lauder Show.
Vaudeville Management, MORRIS & FEIL.

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN,"
Direction, PAT CASEY.

BILLY "SWEDE" HALL and CO.

In His
Sensational
Protean
Playlet

"Made Good"

BIG SUBSTANTIAL HIT
K-P FIFTH AVE., New York

ANDERSON-GOINES

TAN COLORED COMEDIANS

"IN DIXIE LAND"

(New Act)
(Special Set)

When answering advertisements kindly mention VARIETY.

Chicago's
One Popular
Theatrical Hotel

The Saratoga Hotel

SPECIAL WEEKLY RATES

THE SARATOGA CAFE, The Genteel Bohemian Cafe of Chicago
ROY SEBREE, Manager

Phone 7167 Bryant
Acknowledged as the
best place to stop at
in New York City.
One block from the Book-
ing Office, VARIETY and
the Pat Casey Agency.

"THE ST. KILDA"

The Refined Home for
Professionals.
Handsomely Furnish-
ed Steam Heated
Rooms, Baths and
every convenience.

Now at 67 W. 44th Street

PAULINE COOKE and JENIE JACOBS, Proprietors

HOTEL TRAYMORE

STRICTLY FIREPROOF

308-310 West 58th Street (Near Columbus Circle) New York

The Finest Equipped and Most Modern Transient Hotel in New York

NOW OPEN

Special Rates to the Theatrical Profession

Every Room With Bath

\$2 per Day and Up

TELEPHONES { Office 60 } COLUMBUS
Cafe 98

HOTEL ALVARADO

1887 MICHIGAN AVENUE, CHICAGO, ILL.

MR. and MRS. JULE WALTERS, Proprietors

100 Rooms, \$8 per week and up; with private bath, \$6, \$7 and \$8 per week. All light, airy rooms, with telephones and hot and cold water. Elevator service. Cafe in connection. Four minutes from principal theatres. Phone, Calumet 1188.

LEONARD HICKS A Real Proprietor of a Real Place to Live

GEO. F. ROBERTS, Asst. Manager
Cor. Madison and Dearborn Streets,
CHICAGO

HOTEL GRANT



181 W. Madison St.
Chicago's Most Reasonable Professional Hotel.

SCHUMANN O. K. HOTEL

6 to 12 Church St.

HARTFORD, CONN.

Opp. Hartford Theatre Stage Entrance.
Real Food, Real Rooms, Real People, Real
Rates, Real Location, Real Comfortable—Real-
ly don't overlook us when in HARTFORD.
FRED SCHUMANN, Prop.

Dad's Theatrical Hotel

PHILADELPHIA

WALKER HOUSE

Furnished Rooms, Best in Town

20 W. Eagle St., BUFFALO, N. Y.
Near All Theatres

ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres,
Philadelphia, Pa.

FLORENZ HOUSE

7 AND 9 W. 48TH ST. (Near Fifth Ave.),
NEW YORK CITY.

Room and Board \$9 Single; \$13 and \$20
Double.—Rooms from \$4 to \$10.

Dinners (by Appointment only) 50 cents.

Phone 3911 Bryant.

Winchester Hotel

"THE ACTOR'S HOME"

San Francisco, Cal.

Rates—\$6. to \$8 a day, \$2.50 to \$8 per week.
600 Rooms. Centrally located, near theatres.
ROLKIN & SHARP, Props. CHAS. BUEY, Mgr.

HOTEL O'BRIEN

292, 294 and 300 N. Franklin St.,
PHILADELPHIA, PA.

MRS. L. E. O'BRIEN, Prop.

"THE CENTRAL"

221 W. 42d Street, NEW YORK

(New Doors below Hammerstein's).
Large and small, well furnished rooms, with
board. Private Baths. First-class French
and German Cooking. Moderate terms.
TABLE D'HOTE DINNERS served in the
ground floor dining room. 35 CENTS.
Phone 4635 Bryant. F. MOUREY.

THE AUTHORS' PRODUCING CO.

(JOHN CORT, PRESIDENT) ANNOUNCES

Four Companies on Tour in

CHARLES KLEIN'S Great Play

"THE GAMBLERS"

IN PREPARATION

"THE OUTSIDERS"

A Comedy

By Charles Klein

"THE NE'ER-DO-WELL"

By Rex Beach

Dramatized by Charles Klein

EDWARD J. BOWES Presents

MARGARET

ILLINGTON

IN A NEW PLAY "KINDLING" By CHARLES KENYON

MRS. LESLIE

CARTER

ON TOUR IN "TWO WOMEN" Management
JOHN CORT

LAWRANCE

D'ORSAY

"THE EARL OF PAWTUCKET" Management
JOHN CORT

"JACINTA"

AN OPERA COMIQUE

Music by HEINRICH BERTE

Book by IGNATZ SCHNITZER and EMERICH VON GATTI

Translations by MAURICE HAGEMAN and JOHN L. SHINE

Management
JOHN CORT

MAX MILLIE COOPER AND RICARDO

CHARACTER NOVELTY ENTERTAINERS

We're makin' 'em sit up and take notice

BOOKED SOLID

Blame HARRY BEEKMAN for this

A MERRY CHRISTMAS TO ALL OUR FRIENDS

WALTER

FREEMAN AND FISKE

BOOKED SOLID

Now on Butterfield Circuit

REBE

W. V. M. A. TIME

A SURE BIG HIT
AN ORIGINAL ACT IN ONE
MAKE ME LAUGH

BOOKED SOLID
TILL JUNE

ORPHEUM TIME
THEN
ENGLAND

KNOX WILSON

PAT CASEY

RESPONSIBLE

PUTNAM BUILDING, NEW YORK

THE STANDARD Engraving Co.

PHOTO-ENGRAVERS, ELECTROTYPERS
DESIGNERS

560-562 SEVENTH AVENUE
NEW YORK

MAKERS OF ALL CUTS used in VARIETY'S Anniversary
Number, INCLUDING THE COVER PLATES IN COLORS

TIMOTHY D. SULLIVAN

Greetings and Compliments of the Season
FROM

JOHN W. CONSIDINE

Sullivan ^{AND} Considine Circuit

The acknowledged leaders of the West. The reliable time. No cancelling of contracts.
No setting back of dates. No changing of route given. The circuit with a system.

NOTHING SUCCEEDS LIKE SUCCESS SUCCESS IS OURS

FRED LINCOLN
General Manager, Chicago

CHRIS O. BROWN
General Booking Manager, New York City

General Booking Offices
1440 Broadway, New York City

General Business Office
Sullivan and Considine Bldg, Seattle, Wash

OTHER BOOKING AND BUSINESS OFFICES

6 North Clark Street
Chicago, Ill.
PAUL GOUDRON, Agent

16 Green Street
London, W. C., England
B. OBERMEYER, Agent

Sullivan-Considine Building
Seattle, Wash.
MAURICE BURNS, Agent

Empress Theatre Building
San Francisco, Cal.
W. P. REESE, Agent

Majestic Theatre Building
Denver, Colo.
BERT PITTMAN, Agent

FOR INFORMATION OF ARTISTS

HEADS OF VARIOUS BUSINESS DEPARTMENTS
AND WHERE THEY CAN BE LOCATED

N. J. KISSICK
Chief Accountant, Middle West,
Chicago Office.

FRED LINCOLN
General Manager, Chicago Office

W. C. MEAGHER
Head Accountant, Seattle Office

W. S. BREWSTER
Charge Transportation
Empress Theatre, St. Paul, Minn.

ABE FEINBERG
General Press and Advertising
Manager, New York Office.

W. C. LEHMAN
Charge of Press and Advertising
Northwest and California,
Seattle Office



BILLY SHARP AND BEATRICE TUREK

"In a Southern Specialty"

BOOKED SOLID

WE SAIL FOR EUROPE MAY 10, 1912

Meeting with Big Success
Singing Will Rossiter's "Good Luck" "Songs"

Personal Direction, **B. A. MYERS**



LAST WEEK—COLONIAL

THIS WEEK—ALHAMBRA

DALE AND BOYLE

"THE BELLE AND THE BEAU"

WE CERTAINLY HAVE HAD A BUNCH OF GOOD LUCK" SINCE

WE PUT WILL ROSSITER'S "GOOD LUCK" SONGS IN OUR ACT! P. S.—No Bunk!

A Merry Christmas
and a
Prosperous New Year
to All
are the Best Wishes
from

THE HOTEL DUNLOP

Atlantic City
R. E. DELANY, Prop.
F. R. BOWMAN, Mgr.

**THEATRICAL
SCENERY
AND
PROPERTIES**

MESSMORE BROS.
552 SEVENTH AVE. NEW YORK
PHONE 8386 BRYANT

**PAPIER MACHE
AND
STAFF
DECORATIONS**

YOUNG'S HOTEL

**Absolutely
Fireproof**

ATLANTIC CITY

European Plan

Hot and Cold Sea Water Baths

M. L. KEENAN, Prop.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

Carbrey Brothers

Those Dandy Dancing Boys

Personal Representative

JAMES E. PLUNKETT

Long Acre Building, New York City

Working
Steady For
Five Years
Without a
Single Layoff.

**A HIT ON
ANY BILL.**



Most Beautiful
Wardrobe
Ever Seen On
Any Stage.

Complete Change
of Costume for
Each Performance.

Direction
IRVING COOPER

The Markarenko Duo

Presenting the Greatest Russian Novelty Singing,
Dancing and Comedy Act Before the Public.

A MERRY CHRISTMAS and HAPPY NEW YEAR to all Friends

THIS WEEK (Dec. 18) SAVOY, FALL RIVER

LEONA STEPHENS

Original "Boogie Boo Girl" and "Tiller Ticker"
in "LET GEORGE DO IT"

IN VAUDEVILLE SHORTLY WITH A NEW ACT

BOOKED SOLID

BERT ROSS

"ALL SMILES"

Direction, **SAM BAERWITZ**

TOM LINTON AND HIS JUNGLE GIRLS

Displaying the goods at the HUDSON THEATRE,
UNION HILL, N. J. XMAS WEEK

PAT CASEY and JENIE JACOBS

Yours For a Thin Dime and A Merry Christmas

JOSEPH MACK

Manager, HUB THEATRE

BOSTON, MASS.

A Merry Christmas

and

A Happy New Year to Everybody

EDWARD S. KELLER

A Real Headline Act

CLIFFORD HIPPLE and Co.

In Robert Hilliard's Former Success, "AS A MAN SOWS"

IDA FULLER

AND COMPANY



NEW SPECTACULAR PRODUCTION

NINE PEOPLE

BOOKED SOLID OVER ORPHEUM CIRCUIT

NOTICE: PROTECTED BY PATENTS

**OPENING JANUARY 1st,
MAJESTIC, CHICAGO**

Direction, **PAT CASEY**

We Work for You While You Play

ARTHUR J. HORWITZ **INC.**

Knickerbocker Theatre Bldg. Suite 629-630 1402 Broadway, New York City
TELEPHONE 521 MURRAY HILL

Can Break the Jump of All Standard Acts Going East or West
Wire, Write, Telephone — We Are Always Awake

Grace De Mar
Character Impressions
PERSONAL DIRECTION
A. J. HORWITZ

G. HARRIS BESSIE
Eldon and Clifton
IN
"His Awful Nightmare"

Petram's
European Circus

Chas. A. Loder and Co.
IN
"The Night Doctor"
By CHAS. HORWITZ

Cole and Hastings
REAL INDIAN SINGING
NOVELTY

Dora Ronca
GYPSY VIOLINIST
ECCENTRIC

Floyd and Russell
ETHIOPIAN
ENTERTAINERS

Flying Werntz
AERIALISTS
WORLD'S GREATEST HIGH
TRAPEZE ACT

A MERRY CHRISTMAS
AND A
A HAPPY NEW YEAR
TO OUR FRIENDS

Alexander's
Ragtime Band
14—COUNT 'EM—14

Ballerini's Dogs
CUTE, CUNNING
CANINE WONDERS

Ward, Klare and Co.
IN
"The Twin Flats"

TED SCHROEDER'S
Bel Canto Trio
IN A
COMEDY SINGING ACT

Lasky's Hoboes
WITH
NAT. C BAKER
THE NATURAL "WOP"

Caillouette
THE KING JUGGLER
ON THE WIRE

The Parshleys
XYLOPHONE
VIRTUOSO

FRANK EDITH
Cameron and Kennedy
IN
Bits of Musical Comedy

Budd and Claire
COMEDIANS
IN
"Scenes at a London Ball"

Juggling Nelson
THE KID JUGGLER
THE MAN WITH THE HATS

Dumitrescu
and Guiran
WORLD'S GREATEST BAR EXPERTS

Curtis Trio
A RATHSKELLER ACT
IN
Essence of Refinement

Bisceaux?
FEMININE TYPES

Ryan and Tucker
WORLD'S GREATEST
DANCERS

Rae Elinore Ball
VAUDEVILLE'S
GREATEST VIOLINIST
PERSONAL DIRECTION
M. S. EPSTIN

Mr. and Mrs. Cortis
IN
"THE TAMER"
By ERNEST W. CORTIS

THE FAMOUS
Garcinneti Bros.
AND
DOG

May Eleanor
COMEDIENNE
OF THE FAMOUS
ELINORE SISTERS

CARL THE ADA
Schillings
WORLD'S GREATEST
SHARPSHOOTERS

Coy DeTrickey
IN
TAN TYPES AND
TOPICALITIES

Hall's Marvelous Dogs
FEATURING THE WONDERFUL
"DEAD" DOG "JOE"

Shaw's
Animal Circus

ATTENTION!

OFFICERS AND MEMBERS OF ALL AFFILIATED LOCAL UNIONS OF THE I. A. T. S. E. OF U. S. AND C. AND TO THE MANAGERS AND AGENTS WHO ENGAGE MEMBERS OF THIS ALLIANCE FOR ROAD WORK.

The following form of contract was passed on and approved as corrected at the 19th Annual Convention held at Niagara Falls, N. Y., July 15th, 1911.

Under orders of International President Charles C. Shay, this form of contract goes into effect January 1, 1912, and after that date it will be compulsory for all International Alliance members in engaging to go on the road to secure this form of contract.

This order will have no effect on existing contracts.

This form of contract can be secured only through the secretary of your own local union.



CONTRACT

THIS AGREEMENT, executed in triplicate this day of 19... BETWEEN the Company, party of the first part, and a member of Local No. ... of the International Alliance of Theatrical Stage Employees of the United States and Canada, party of the second part.

WITNESSETH:—I. That the party of the first part hereby engages the party of the second part to perform services as at the weekly salary of Dollars, the schedule wages of the International Alliance of Theatrical Stage Employees of the United States and Canada, in connection with the play known as for the season of 19... to 19..., the said engagement to commence on or about the day of 19...

II. The party of the second part hereby accepts such engagement, and agrees to serve the party of the first part in said capacity at such theatres, places of amusement, opera houses or halls, and at such times as may be required, subject nevertheless to the provisions of this contract.

III. The party of the first part in consideration of the acceptance by the party of the second part of the engagement covered by this contract, hereby guarantees to the party of the second part, the payment of his salary in accordance with the terms of this contract.

IV. The party of the first part agrees to pay the party of the second part for all services performed by him in and about the property of the said play prior to the date set for the commencement of its season at the rate of salary provided for in this contract.

V. It is expressly agreed that the party of the second part shall be paid regularly and weekly his full salary without any reduction thereof because of the failure of the party of the first part to give a public performance of the above play on any day or days during its theatrical season. A week under the terms of this contract shall consist of seven days whether the seventh or Sabbath day be a performance or not, except that, in calculating the salary of the party of the second part for any fraction of a week, a week shall consist of six days. The theatrical season of the said play shall be deemed to have begun at the time when the party of the second part shall have been directed to remove any of the stage property to any railroad station or train preparatory to its transportation to the place where the first performance is to be given. The season shall be deemed to have closed when, after the last performance of the said play, the party of the second part shall have performed his services in taking down, transporting and packing in railroad cars the stage properties preparatory to their shipment to storage. It is expressly agreed that any services rendered by the party of the second part in and about the said stage properties after they shall have been so packed in the cars shall be paid for at the rate of salary provided for in this contract.

VI. It is expressly agreed between the parties hereto that the theatrical season for which the party of the second part has been engaged, shall be deemed to continue as long as the said play is performed, regardless as to whether the performance of the said play be on the road or during a run in any city, and the said party of the second part is not to be discharged from his employment by the party of the first part for any other reason than a violation of the terms of this contract.

VII. The party of the first part agrees to give the party of the second part two weeks' notice of the closing date of the season of the said play.

VIII. The party of the first part agrees to pay the transportation of the party of the second part to the place where the first performance of the play is to be given and while the company is on the road, and also to carry his baggage up to two hundred pounds weight, and it is further agreed that the party of the first part shall pay to the party of the second part his fare from the place where his services are to be given to the place where he is engaged.

IX. It is agreed that the party of the first part shall have the right to make such rules and regulations as it may deem necessary and proper for the conduct and management of its rehearsals and performances, and the party of the second part agrees to obey all such rules and regulations and to obey all orders and directions of any representative of the party of the first part in so far as they do not conflict with the terms of this contract or with the rules of the International Alliance of Theatrical Stage Employees of the United States and Canada now are or may be subsequently amended.

XI. It is admitted and agreed that no other, further or additional agreement, save as herein contained, either oral or in writing, exists between the parties hereto, and this agreement cannot be modified or changed in any particular except in writing signed by the parties hereto.

XII. The parties hereto further agree that if at any time during the existence of this contract the said party of the first part shall discharge from further services the party of the second part and there shall arise between them any dispute, difference, misunderstanding or disagreement as to the sufficiency of the reasons for the said discharge of the party of the second part, all the facts connected with said discharge and the reasons therefor shall be considered by three arbitrators who shall determine whether or not the said discharge was just and proper; and if it be determined that the said discharge was unjust, unwarranted and improper, what damages or compensation shall be paid to the said party of the second part by the party of the first part. The decision and findings of any two said arbitrators shall be final and conclusive and have the same effect as a judgment of a court of record. Said arbitrators shall be chosen as follows: One shall be a member of the theatrical profession selected by the party of the first part, another shall be an executive officer of the International Alliance of Theatrical Stage Employees of the United States and Canada or of one of its local branches, selected by the party of the second part, and the third party shall be selected by the other two arbitrators.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals, this day of 19....

Witnesses: Party of the First Part

Party of the Second Part Member Local No., I. A. T. S. E. of U. S. & C.

International Alliance of Theatrical Stage Employees

OF THE UNITED STATES AND CANADA

AFFILIATED WITH AMERICAN FEDERATION OF LABOR

GENERAL EXECUTIVE BOARD

President, CHAS. C. SHAY
Room 612, 1547 Broadway, N. Y. City
Gen. Secy.-Treas., LEE M. HART
State Hotel, Chicago
1st Vice-Pres., JAS. H. SCREWS
P. O. Box 203 Montgomery, Ala.

2d Vice-Pres., GERMAIN QUINN
324 First Ave. So. (T. M. A. Hall)
Minneapolis, Minn.
3d Vice-Pres., OSCAR SHECK
3914 Cedar Ave., Cleveland, Ohio

4th Vice-Pres., CHAS. O'DONNELL
102 Edgewood Ave., Toronto, Canada
5th Vice-Pres., M. A. CARNEY
P. O. Box 362, Newark, N. J.
6th Vice-Pres., GEO. T. ROCK
179 Grafton St., Worcester, Mass.

7th Vice-Pres., F. G. LEMASTER
P. O. Box 103, Denver, Colo.
8th Vice-Pres., CHAS. CRICKMORE
1138 33 Avenue So., Seattle, Wash.
9th Vice-Pres., J. M. O'NEIL
1828 Ninth Ave. No., Nashville, Tenn.

Merry Christmas and Happy New Year to all Managers, Agents and Friends

Facts Reproduced of the CRITICS AND MANAGERS OF ORPHEUM AND INTERSTATE CIRCUIT in Different Cities

TO WHOM IT MAY CONCERN:

I hereby acknowledge that **MR. GREGOIRE** and **MLLE. ELMINA**, presenting "**THE FURNITURE TUSSLERS**," are the biggest talk, hit and drawing card and have broken all records in my house this season. (Signed)

GREGOIRE and ELMINA did the same as per above at my theatre, week Dec. 11th, 1911.

(Signed)

L. M. GARMAN, Mgr Lyric Theatre, Lincoln, Neb.

D. F. Grix

Mgr. Majestic Theatre, Waco, Texas.



New Orleans, Oct. 17th, 1911.
Week commencing Oct. 16th, '11.
AMUSEMENT.
The New Bill at the Orpheum.

There is at the Orpheum this week a sketch that barely misses the sublime. Give it a stronger title, remove the unnecessary messalliance of the motion picture explanation, and cut out the bit of farcical business at the finish, and you have a little masterpiece that is quite novel and yet realistic, the author's theory too often exploited. It seems to me that you can not give a vaudeville audience a long stretch of serious business, and therefore he descends from the sublime to the ridiculous with three tiresome and brainless pistol shots in the air. Why is it necessary that one's enjoyment of the piece of realism, remarkably well acted, should suffer such an inexcusable shock? And Messrs. Hugh Herbert and Thos. A. Everett and Miss Margot Williams deserve better at the hands of the author. All of them are so faithful to the lines, and interpret them so intelligently, and withal so artistically, that one wishes for them the heights of tragedy instead of the depths of farce.

Other actors have come to the Orpheum more wildly heralded than Hugh Herbert, but Mr. Herbert's characterization of Morris Solomon shows that he is an artist to his finger tips. He holds his audience with the quiet force of a master, and carries it in to the home life of an old Jew, a likeable old Jew, but for the fact that the traditional tight-wad traits of the Jewish race are unduly emphasized, even though the author is probably a member of the race himself, the sketch might have been more properly entitled "The True Jew" instead of "The Son of Solomon."

Mr. Gregoire and Mlle. Elmina have an athletic act that is the best of its kind ever seen at the Orpheum. Billed as "The Furniture Tusslers," these two perform the most remarkable feats in the way of lifting tables, chairs, sofas and other odd pieces. The woman, who is quite shapely, naively tells the audience that they do not carry their own furniture, inasmuch as the difficulty of the performance might lead to the impression that it is papier mache instead of the real thing.

Miss Ethel McDonough, the comedienne, might be more welcome to the average audience if her costumes were not quite so abbreviated, if that word is permissible. One begins to have a creepy feeling for fear that the next trip out may bring some further charms to view, and this feeling is not conducive to cordiality. However, Miss McDonough sings with spirit, and gets off her act with admirable nerve.

T. W. Eckert's imitations of the banjo, guitar and other stringed instruments on what appeared to be a piano, or a near piano at any rate, raised the Oriental operetta "Blossom" one hundred per cent. in the estimation of the audience. The act is beautifully staged, the scene representing cherry blossom time. Mr. Eckert's tenor and the soprano of Miss Emma Berg complete the charm of the number.

Two acrobatic acts received about the same amount of applause. Geo. Mullen and Ed Correll are conversational comedy gymnasts. While one convulses with laughter, the other astounds with twists and turns in the air. Robledillo, the Cuban King of the slack wire, might well take the title of American King of slack wire after his name, too. He is just about the fastest and fanciest performer on the slack wire ever seen in New Orleans.

Miss Mary Norman, with her delightful mimicry, is back again. She is always welcome. If talent were the true test of popularity, Miss Norman would be somewhere near the top of the ladder. Most of her imitations, including "Some Women I Have Met," have been seen and heard before, but one never tires of them.

On the whole this week's bill at the Orpheum is just about as good a round of vaudeville as one is likely to see in a season. There is not an inferior number, and that is saying a good deal for a seven-act program.

At the Plaza Theatre San Antonio "Texas Light," Nov. 20th, 1911
GREGOIRE AND ELMINA may easily be counted as **SECOND** in the Plaza bill. Just how to classify their act is no easy matter. On the program they are designated "The Furniture Tusslers," and there is not the slightest doubt that the term fits like the proverbial glove. Furniture is the last thing, chairs excepted, of course, that will lend itself to balancing. Those who have tussled with this bane of civilization will readily admit this. GREGOIRE AND ELMINA, however, prove that this is all a mistake. If you want to move a heavy table or couch or something equally unwieldy just balance it on your forehead. Last night some of the spectators feared for their lives as the male member of the team walked down the centre aisle with a heavy couch balanced on one leg on his forehead. Truly it must take considerable self-confidence to thus place the craniums of the public in jeopardy.

San Antonio "Light," Nov. 25, 1911.
One of the features best received during the week is that of GREGOIRE AND ELMINA. Their act has taken so well that Mlle. ELMINA, a little woman of charming personality, has been the recipient of several floral tributes. Mlle. ELMINA is one of the best formed women on the stage, clever in her work, and makes a decided success of her little speech concerning the furniture used in the act, which, as she assures the audience, is not part of their baggage, but picked up wherever they may happen to play. With following acts on the bill: The Beatrice Ingram Players, Ethel McDonough, Celli Opera Co., Art Raphael, Marco Twins and Mab & Wels, midgets.

At the Orpheum Theatre Memphis, Oct. 10, 1911.
When you see a man pick up a big heavy davenport and balance it on his forehead from the front of the house through the aisle up the stairs to the stage, and then climb up and down a ladder with the davenport swaying to and fro in the air, it gives one a thrill you will not soon forget. This is what is done in the act entitled GREGOIRE AND ELMINA, "THE FURNITURE TUSSLERS," and the pair are entertainers of the highest class and received a great ovation at the Orpheum yesterday afternoon and evening. They do some wonderful balancing feats.

At the New Majestic Theatre Houston, Tex., Nov. 13, 1911.
MR. GREGOIRE AND Mlle. ELMINA term themselves "THE FURNITURE TUSSLERS." And they are. The pair do wonderful things in the balancing line with chairs, glasses, lamps and almost anything. GREGOIRE is an artist in his line and his work is largely original. One big feature is carrying a large sofa up the aisle to the stage and up and down a 12-foot ladder and always balanced on his forehead. He caused uneasy moments for a few of the audience in his vicinity. It would be almost a crime to omit mention of Mlle. ELMINA, whose personal beauty is a big feature of the act.

At the Majestic Theatre Dallas, Texas, Nov. 6th, 1911.
Seven good acts are shown on the vaudeville bill at the Majestic Theatre this week and the opening entertainments yesterday had crowded and responsive houses. The bill is delightfully varied. It is not all as well balanced as the act, which closes with all the stage furnishings piled up in a heap and balanced upon a forehead of one man. But the acts are good, some of them excellent. GREGOIRE and ELMINA are balancing artists, sleight-of-hand, strong-arm and sure-foot arrangements are new. GREGOIRE has a heavy couch delivered at the front door, sets it on end, puts a leg of it against his forehead and carries it through the aisle to the stage floor and up and down a ladder, the spectators crouching away and stretching protective hands when he passes through the aisle. This couch, like other collections of furniture, he balances in this fashion while he scales the upright ladder. The woman is cunningly capable and they both are master and mistress of the equilibrium.

At the Majestic Theatre Little Rock, Ark., Oct. 30th, 1911.
GREGOIRE and ELMINA put on a series of juggling stunts and balancing feats at the Majestic this week that excel anything of the sort attempted there this season. In fact it is rare that their line of tricks is attempted, as it requires not only unusual skill but much strength as well. Neither the man nor the woman is large, which adds much merit to their work. Among the difficult feats by the woman is that supporting the weight of the man while he does various juggling and balancing stunts. She also cleverly balances combinations of chairs, bottles, sideboard, etc., on her forehead. GREGOIRE works with much rapidity, striking a balance instantly with most any old piece of furniture that happens to be in the room. His final stunt is to balance a heavy upholstered lounge on his forehead, mount the stage with it and climb the rungs of the ladder ten or twelve feet high, doing various tricks that embellish the act while on the ladder.



ATTENTION OF ALL BIG AND SMALL TIME MANAGERS

We guarantee our week's salary in your theatre and to pay our own expenses if we fail to be the biggest talk, hit and draw by the public who have witnessed our act.

Respectfully yours,

Gregoire and Elmina

Presenting "**THE FURNITURE TUSSLERS**"

Featuring Mlle. Elmina, "World's Most Perfectly Formed Woman," and only one performing "These Particular Feats." Address care of VARIETY, Chicago, Ill. Booked by **LEE KRAUS**

When answering advertisements kindly mention VARIETY.



HOWARD AND HOWARD

Paul QUINN and Joe MITCHELL

PRESENTING

"THE LEMON CITY LAND AGENT"

AND THEIR NEW OFFERING

"THE ORANGE GROVE GOLD MINE"

Two Really Amusing Episodes in "ONE"

Permanent Address

Guarantor Realty Co., 437 Fifth Avenue New York City

Ralph Connors

A HIT EVERYWHERE

Management, **LEE KRAUS**

A Beautiful Complexion for Every Women

Nine out of every ten cases of bad complexion are due to ignorance or neglect. To neglect the skin is sure death to the finest complexion. The skin is composed of two layers, top outer layer, or epidermis, and the lower or true skin. The top outer layer consists of little scales laid one above the other, which works off from time to time. This layer is full of little holes, called pores. These pores are the outlet of perspiration, oil and other waste matter, which, mixed with dirt and dust, soon closes up the pores.

Look in your mirror, notice the little black spots on your nose not reached by soap and water. They were not intended to catch the dirt and dust.

Every woman's toilet table should contain at least two articles. One to keep the pores open and one to protect them when out of doors.

We manufacture two harmless, useful creams, especially prepared for this purpose—Plexo Cleansing Cream and Plexo Greaseless Cream.

We have invested close to a quarter of million dollars in the trade-mark name of Plexo, and have produced the finest quality money and brains can produce.

Plexo Creams not only cleanse and protect the pores, but clear the complexion, remove spots, dullness, redness, roughness and blemishes by stimulating the skins to their natural healthy action.

For sale at all drug and department stores, in tubes and jars. 10c, 25c, 50c. Plexo Preparations, Inc., 14 Vesey St., New York.

PLEXO
GREASELESS-CLEANSING
CREAMS

HARRY HOLMAN and CO.



Present an Up-to-date Comedy Sketch,
By Edward Owings Towne, entitled
"THE WISE OLD OWL"



TELEPHONES FOR THE STAGE
Made identical like the real phones.
In use by all theatres, actors and actresses. Send for Booklet V.
R. ROSEN, 12 E. Union St., New York City

J. Rosamond Johnson

Author, Composer, Producer
Presenting in Vaudeville

"The Sambo Girls"
With Edgar Connor and
Blanche Deas

also
Presenting Himself in
Vaudeville

(at the Piano)

in
A Single Specialty

Leading Western Theatres

LEW FIELDS' AMERICAN MUSIC HALL

December Edition of "HANKY PANKY"

Williard Theatre

CHICAGO

Playing First Class Vaudeville

Booked Exclusively by

The Western Vaudeville Managers' Association

Management,

Jones, Linick & Schaefer

Wilson Ave. Theatre

CHICAGO

Playing First Class Vaudeville

Booked Exclusively by

Western Vaudeville Managers' Association

Management,

Jones, Linick & Schaefer

Plaza Theatre

North Ave. and Sedgwick

Phone Lincoln 3

Vaudeville of Quality

ALWAYS A GOOD SHOW

SOMETIMES A GREAT SHOW

H. C. MILLER, Manager

Linden Theatre

CHICAGO

C. S. HATCH, Manager

Playing Vaudeville

Booked by

J. C. MATTHEWS

FEATURE ACTS

Can secure Consecutive Time
in Chicago through the New
York and Western Booking
Agency, Suite 409, Chicago
Opera House Block. Booking
include the Louise Amuse-
ment Co.'s String of Theatres

PRESIDENT

APOLLO

MONROE

ELLIS

CENTURY

ALFRED HAMBURGER, Pres.

Franklin Theatre

328 East 31st Street

CHICAGO

OTTO GISEL, Manager

Playing High Class Vaudeville

CHAS. DOUTRICK

Booking Agent

Hamlin Theatre

West Madison Street, Chicago

Bet. Hamlin and Fortieth Avenues

Phone Kedzie 681

Playing the Best Vaudeville

Booked by

SULLIVAN & CONSIDINE

MERRY CHRISTMAS and HAPPY NEW YEAR

Lyda Theatre

48th Ave. & Lake St., Chicago

Playing Advanced Vaudeville

Booked by

Western Vaudeville Managers' Association

Management GEO. M. HINES

Hamilton Theatre

68th & Halsted Sts., Chicago

Phone Normal 5763

Booked by

Western Vaudeville Managers' Association

F. H. BRADSTREET, Manager



Playing Pantages
Shows

American Theatre

DAVENPORT, IA.

Write

J. C. MATTHEWS

for Time

CHAS. BERKELL, Mgr.

Comedy Theatre

2522-4-6 Lincoln Ave., Chicago

Offering Vaudeville

Booked by

Western Vaudeville Managers' Association

Management, BEN ROSENTHAL

Century Theatre

BRUCE GODSHAW

Manager and Agent]

Playing Vaudeville

All Attractions Booked through the

E. J. COX OFFICE

VARIETY'S

CHICAGO OFFICE

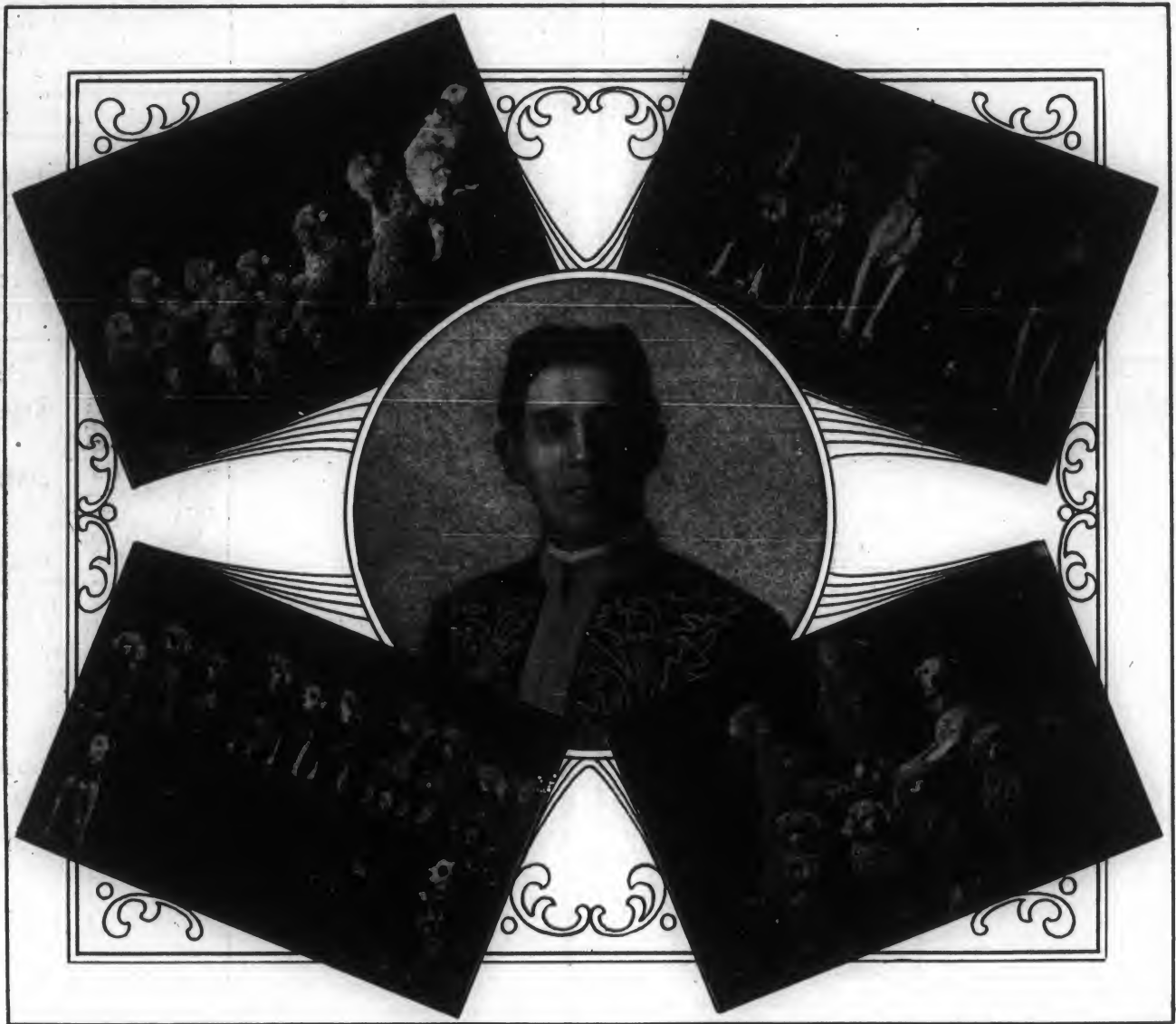
35 So. Dearborn St.

JOHN J. O'CONNOR, in Charge

Meehan's

COMEDY ACROBATIC DOGS AND LEAPING HOUNDS

Acknowledged by Managers both East and West as the greatest and most pleasing Comedy Animal Offering ever having played their houses



BOOKED SOLID—THIS SEASON, UNITED TIME
ORPHEUM CIRCUIT, NEXT SEASON

Personal Direction

PAT CASEY

BOSTON

NEW YORK

CHICAGO

PHILADELPHIA

National Booking Offices (Inc.)

Largest and Best Systematized Agency East of New York City. Affiliated with the UNITED BOOKING OFFICES OF AMERICA, which is affiliated with THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, and CHAS. J. KRAUSE, PHILADELPHIA, PA.

A Few of the Acts Booked Through This Office

THE ACT BEAUTIFUL GERE and DELANEY

Artistic Roller Skaters

Elaborate Wardrobe Gorgeous Stage Setting
NOVEL ELECTRICAL EFFECTS
Direction, C. WESLEY FRASER.

NOVEL BIG LAUGHING HIT RICE and WALTERS

"Originators" of the
Mechanical Kicking Cow

Direction, C. WESLEY FRASER.

MADELINE SHONE

"That Jolly Big Girl"

Direction, C. WESLEY FRASER.

NOTLOC, ENTAY and NILES

Introducing the
"Singing Dog"

Mr. Notloc formerly "Tighe" in Buster Brown Co.
Direction, C. WESLEY FRASER.

THE BLIND WONDER "Thatcher" and Mlle. Regina

In their own Miniature

Musical Production

Special Illuminated Scenery and Electrical Effects
Direction, C. WESLEY FRASER.

FLORETTA CLARK

The Little Fashion Plate

SINGING AND DANCING

Somewhat different from the others
Direction, C. WESLEY FRASER.

TWO MARDTS

Burlesque Acrobats

Geo. Mardt, Original of Collins and Mardt
\$1000 says so

Direction, C. WESLEY FRASER.

C.
W
E
S
L
E
Y

F
R
A
Z
E
RG
E
N
E
R
A
L

M
A
N
A
G
E
R

MLLE. LUCILLE SAVOY, The Real Venus
Assisted by J. M. TAYLOR
Original Parisian Art Posing and Singing Novelty
Direction, C. WESLEY FRASER.

WHITNEY'S SINGING DOLLS

A Real Novelty
5 People Scenery Effects

Direction, C. WESLEY FRASER.

McLAIN SISTERS, The Dancing Girls

10 Minutes in One

Direction, C. WESLEY FRASER.

Chuck--MELVIN and THATCHER--Bob

The Baseball Fans

SPECIAL SCENERY

Direction, C. WESLEY FRASER.

CHRISTINE

UNIQUE VENTRILOQUIST

Direction, C. WESLEY FRASER.

VIDA and HAWLEY

In their Screaming Oddity, introducing LEW HAWLEY as
"BASHFUL CHARLEY"

Direction, C. WESLEY FRASER.

THE ALOHIKEAS

HAWAIIAN NOVELTY ENTERTAINERS

Featuring the Hawaiian Hula Hula Dance
Direction, C. WESLEY FRASER.

THE POWERS TRIO

LETTIE--LOUIS--EDITH

Presenting "Izzy's Busy Day"

A Dramatic Impossibility in 20 Minutes

Laughter and Song

Direction, C. WESLEY FRASER.

NEVA and EDWARDS

The "Grand Opera to Rag"
Duo

Direction, C. WESLEY FRASER.

DOLL I. FARLARDEAU

The Harem Skirt Girl

And J. GAFFNEY BROWN

In their New Act

"Watch the Cigarette"

Direction, C. WESLEY FRASER.

CLAREMONT BROS.

Sensational Novelty
Ladder Act

Direction, C. WESLEY FRASER.

THE TWO DURANDS

In a New Comedy Skit

"The Substitute"

Burlesque Roller Skating and Some Roller Skate
Dancing Special Drop and Effects

Direction, C. WESLEY FRASER.

DARMODY

Novelty Juggler
and Gun Spinner

Direction, C. WESLEY FRASER.

THE MYSTERIOUS MAIDS

Spectacular Singing Novelty

3 People Scenery Effects

Direction, C. WESLEY FRASER.

ADDRESS ALL COMMUNICATIONS TO THE

National Booking Offices, Inc.

564 WASHINGTON ST. BOSTON, MASS.

BISON CITY FOUR

**A Quartet
Different
From
Others**



ROSCOE

MILO

HUGHES

GIRARD

**WISHES
EVERYBODY
A
MERRY XMAS
AND A
HAPPY NEW
YEAR**

Week Dec. 25, Keith's, Providence
WEEK JAN. 1, HAMMERSTEIN'S

Direction, **PAT CASEY**

STUART BARNES

Wishes the Compliments of the Season to Everybody in the World

Direction, **JAMES E. PLUNKETT**

WINSOR McCAY

(OF THE NEW YORK AMERICAN and JOURNAL)

OPENING SOON AT HAMMERSTEIN'S

with the Most Marvelous Moving Pictures Ever Made

10,000 LIVING CARTOONS

This act will put all other cartoon acts in the discard.

Direction, **JULES RUBY**



Merry Xmas and Happy New Year

ALEXANDER

AND

SCOTT

"From Virginia"

Direction, **PAT CASEY**



Something New

Ralph A. Wettstein

offers

Charles E. Wildish and Co.

in the latest vaudeville novelty

"Open All Night"

a sketch on original lines with six people, special scenery and unique accessories.

ACADEMY OF MUSIC, THIS SUNDAY, DEC. 24

Direction, ALF. T. WILTON

Max Spiegel's Attractions

SEASON 1911-1912

COLUMBIA THEATRE BUILDING

Suite 1009-1010-1011-1012

THIRD ANNUAL TOUR OF

"The College Girls"

With Mr. Abe Reynolds Miss Alto Phipps Mr. Ed. Rodgers

and a competent cast, including
KLARA HENDRIX, EDNA MAZE, MAY WALSH, WALTER JOHNSON,
HARRY PRESCOTT, GEORGE LEONARD.
Mr. CHARLES FOREMAN Manager
Mr. HARRY H. HEDGES Advance
Mr. MAX FEHRMAN Musical Director

"The Queen of Bohemia"

With Mr. Sam Sidman Countess Rossi Mr. Chas. Drew

and a competent cast, including
KATHLEEN KAY, CARRIE BARRY, TWIN CLARK SISTERS, GEORGE F.
HAYES, WILL J. WARD, LOU HARTMANN, STEPHEN PAUL.
Mr. PHIL ISAAC Manager
Mr. LOU GILBERT Advance
Mr. CHARLES BURTON Musical Director

ALSO THE INITIAL TOUR OF

The "Winning Widow"

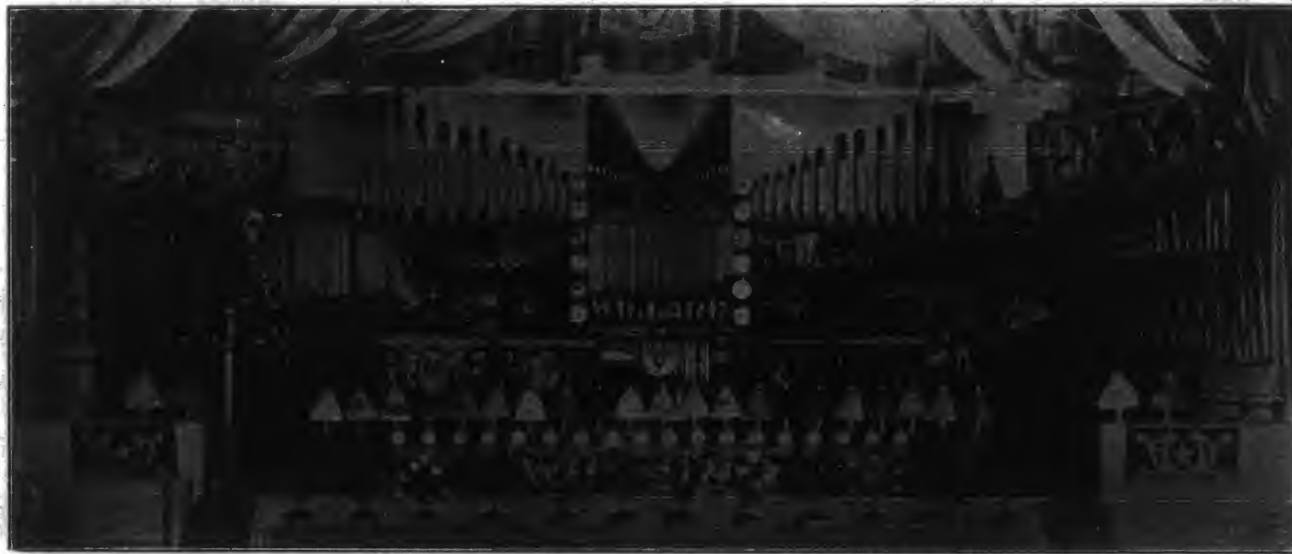
With Mr. Joe M. Fields Miss Florence May Mr. George Scanlon

and a host of clever entertainers, including
HARRY LAMONT, HENRIETTA WHEELER, BONNIE FARLEY,
DANNIE MORRISON, HARRY BARTON.
Mr. DAVE POSNER Manager
Mr. GEORGIA ALABAMA FLORIDA Advance
Mr. FRED MANN Musical Director

GREETINGS OF THE SEASON

Willard's Temple of Music Acts

XMAS GREETINGS TO YOU, YOU AND YOU (Manager, Agent, Performer)



STAGE SETTING PHOTOGRAPHED IN WONDERLAND, BOSTON

My acts are having a healthy and prosperous growth. Never in the history of modern vaudeville has any performer outdone me in my schemes to break house records. If the proof of what I shall submit on this page does not satisfy Mr. Shrewd Manager, he came from a State worse than "Missouri"!

WILLARD'S FAMOUS "TEMPLE OF MUSIC" is now strictly a box-office attraction. I have made it so by giving the best that was in me to building up the act, as well as engaging men high up in the art of trimming and staging "big things." A suggestion by these "brainy" fellows to spend \$500 on several transformation drops, or a thousand for an entire new stage setting in ruby plush and gold, the addition of luxurious gowns for my gals, etc., I fell for "dead easy" (a mere bagatelle to the fool with a bank-roll he can't spend fast enough).

Gentlemen, the "Temple of Music" is the greatest act of its kind in the world to-day (this is positively beyond question). The act carries 54 trunks (think of it), travels in its own car, a company of seven people, gives managers FREE daily parades and front of theatre concerts with the greatest circus calliope ever built, carries its own engine and engineer and a multitude of complicated machinery to boom the act. My "Temple of Music" plays both big and small time (anything from a chicken-coop to a marble palace). THE ACT IS ALL RIGHT; THE PRICE IS ALL RIGHT.

N. B.—Transformation Drops and Transformation Spanish Cathedral Setting by the noted firm of BOSS & ORMSTON, New York. Costumes by WOLFE-FORDING, Boston. Phil. Draperies by the CRONER SPARKLE EMBROIDERY CO., New York.



SHOWING A PORTION OF CALLIOPE



THE SIMONDS-FITCHBURG MUSICAL SAWMILL IN ACTUAL OPERATION

MANAGERS, NOTE! My No. 2 Act has solid bookings over Pantages and the West, but I still have time open for the No. 1 Act after January 22nd. Call, write or wire

B. A. MYERS, Exclusive Agent, Knickerbocker Building, New York City

P. S.—Send anyway for pamphlets, photos, etc., fully describing the act and especially the GIANT CIRCUS CALLIOPE parade feature. Do it today. Permanent Warehouse and Office Address:

Willard's Temple of Music Enterprises, Palisade, N. J.

HARK YE!!!

Your "Temple of Music" broke my season's record.—**WALTER DAVIS**, Mgr. Star, Pawtucket, R. I.

Big week for the Hub.—**JOSEPH MACK**, Mgr. Hub, Boston.

Holds the record at both my Newport and New Bedford houses.—**WALTER PRESTON**, Mgr.

Turned hundreds away; your calliope did it.—**McCUE & CAHILL**, Brockton, Mass.

Your "Temple of Music," with the free street calliope parade, broke the record by \$1,200 on the week. I consider it the greatest drawing card in vaudeville.—**W. C. FLEMING**, Mgr. Broadway, Lawrence, Mass.

Your calliope is the best stunt I ever saw pulled in vaudeville. We played to packed business.—**COL. STANTON**, Lynn, Mass.

Greatest drawing card that ever played this house.—**MANUEL LORENZEN**, Manchester, N. H.

Broke our record. Come again.—**H. F. JACKSON**, Mgr. Bijou, Fitchburg, Mass.

REPORTS FROM PROCTOR HOUSES

A great act, beautifully staged. Holds the record.—**J. B. HOAG**, Mgr. 23d Street.

Big week for us. Calliope is great.—**J. HOLSTEIN**, Mgr. 125th Street.

Your calliope blocked traffic on Broad Street, absolute capacity every performance.—**R. C. STEWART**, Proctor's, Newark.

REPORT FROM KEITH HOUSES

A great act; you certainly earn your money.—**JAMES MANNING**, Mgr. Union Square.

The calliope has a wonderful drawing power.—**G. B. SELLMAN**, Mgr. Harlem Opera House.

FROM THE AGENTS

A beautiful act. Should play only the "big time."—**JULES RUBY** (Proctor Circuit).

You have the greatest musical act of the world. Calliope is a wonder.—**HARVEY WATKINS** (United).

The houses played so far through my department have sent great reports on your act.—**LESTER D. MAYNE** (Family United).

My office records show you have a real drawing card.—**D. F. HENNESSY** (United).

I personally witnessed the act at Harlem Opera House and consider it the cleverest drawing card in the game today.—**NIG WACHTER** (Joe Sullivan Agency).

No trouble to sell the act. You are making a great reputation for the "Temple of Music" this season.—**HARRY PINCUS**.

Mr. Pantages has authorized me to sign you for an immediate return over the circuit at a rate of \$100 a week over last winter.—**LOUIS PINCUS**.

AND THERE ARE OTHERS

A. H. Woods'

ATTRACTIONS

**JULIAN
ELTINGE**

IN
"The Fascinating Widow"

**SALLIE
FISHER**

IN
"Modest Suzanne"

**"A MODERN
EVE"**

Musical Comedy

**"THE
WIDOW
WISE"**

**MARGUERITA
SYLVA**

IN
"Gypsy Love"

**THOMAS
E. SHEA**

IN
Repertoire

**"Tantalizing
Tommy"**

Musical Comedy

**"THE
DANCER
OF
CAIRO"**

The Musical Sensation

**DUSTIN and WILLIAM
FARNUM**

IN
"The Littlest Rebel"

**"THE
DIVORCE
TRIP"**

Musical Comedy

**"MADAME
SHERRY"**

The Sensation of the Country

**"THE
FORBIDDEN
KISS"**

Musical Comedy

JULIAN ELTINGE THEATRE
42d Street and Broadway

THE FOX AGENCY

EDWARD F. KEALEY, Manager

212 WEST 42nd ST., NEW YORK Phone, 1247 Bryant

ERNEST EDELSTEN

VARIETY AND DRAMATIC AGENT,
17 Green St., Leicester Square, LONDON.
Sole Representative.
John Tiller's Company. Walter C. Kelly.
Little Tich. Two Boba. Woe George Wood.
ALWAYS VACANCIES FOR GOOD ACTS

Vaudeville Headliners and Good Standard Acts

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, BARRICK THEATRE, WILMINGTON, DEL. Can close Saturday night and make any city east of Chicago to open Monday night.

HYDE & BEHMAN AMUSEMENT COMPANY

Temple Bar Building, Brooklyn, N. Y.

STAR THEATRE.....Brooklyn
GAYETY THEATRE.....Brooklyn
GAYETY THEATRE.....Pittsburg
STAR AND GARTER.....Chicago
NEWARK THEATRE.....Newark, N. J.

BORNHAUPT

INTERNATIONAL AGENT,
15 Galerie Du Roi, Brussels.

FEATURE ACTS

That are FEATURES and can draw business, if going East or West, write. State Lowest Salary, open time and send Programme.

CHAS. W. BOYER

The Boyer Theatres, Hagerstown, Maryland.

Hammerstein's Victoria

AMERICA'S MOST
FAMOUS VARIETY
THEATRE.

OPEN THE YEAR ROUND.

La Cinematografia Italiana

IS ITALY'S LEADING PAPER FOR THE
Animated Picture and Phonograph Business
PUBLISHED FORTNIGHTLY.
12-24 large pages, 5 shillings per annum (\$1.00)
Editor-prop: Prof. GUALTIERO I. FABRI,
la Via Andreacceda, Torino, Italy.

PHIL HUNT

Geo. M. Cohan Theatre Bldg., Times Square, N. Y.
N. Y. Booking Representative of
30 NEW ENGLAND THEATRES,
Including Howard Athenaeum, Boston.

NEW THEATRE

BALTIMORE, MD.

All recognized acts desiring to
BREAK THEIR JUMPS
COMING EAST OR GOING WEST
Send in your Open Time. NO SUNDAY SHOW
Mention Lowest Salary. Include Program.
GEORGE SCHNEIDER, Manager.

If you wish to break into the lyceum or
chautauque field, or become thoroughly intel-
ligent about this field, subscribe at once for
LYCEUMITE AND TALENT

THE LYCEUM MAGAZINE

Rates per year, \$1.50; two years, \$3.00.
Send 35c. in stamps for sample copy.
359 Peoples Gas Bldg., Chicago.

FREEMAN BERNSTEIN

Manager, Promoter and Producer of Vaudeville Acts.
HEIDELBERG BLDG., Bway and 43d St., NEW YORK (Suite 405). Phone 2476 Bryant.
OPEN NIGHT AND DAY.

CHURCH'S BOOKING OFFICE, Inc.

THIRTY (30) FIRST CLASS THEATRES in New England and New York.
White Rat Contracts. No Black List.
45 TREMONT STREET, BOSTON.

CHOOS VAUDEVILLE AGENCY

145 West 45th Street
NEW YORK
BOOKING GOOD ACTS FOR GOOD HOUSES

ARE YOU WORKING?

We book acts of all descriptions and keep you working. Highest to lowest salaries paid.
Send full particulars of act, salary wanted and time open, or call and see us.

CO-OPERATIVE THEATRICAL ASSOCIATION, Suite 61 Grand Opera House Bldg.
119 N. Clark St., Chicago, Ill.

Merry Xmas and Happy New Year
To All My Friends

JACK D. FLYNN

Manager YOUNG'S OCEAN PIER THEATRE, Atlantic City

THEATRE WANTED for PERMANENT STOCK

Just finished a solid year in one town in a Vaudeville
House that was not paying when we were not there.

This Show is Up in Sixty Plays
Write quick with best offer

Address: **ROBERT SHERMAN**
314 West Superior St., Chicago, Ill.

VAUDEVILLE BROKER
PRODUCTIONS
ARRANGED
JOHN C. PEEBLES
NEW YORK
402 PUTNAM BLDG.
1493 BROADWAY.

10 WEEKS IN NEW YORK CITY
No acts or sketches too large for us to play nor too big for
our stages.

Booking the New York Theatre
on Broadway, at 45th Street, the centre of vaudeville.
Our theatres are reviewed by all vaudeville managers.
The best place "to show" in the country.

BERT LEVEY

INDEPENDENT CIRCUIT VAUDEVILLE

Pleanty of Time for Recognized Acts who Respect Contracts. Acts desiring time communicate
Direct to EXCLUSIVE OFFICES: 144-146 POWELL STREET, San Francisco, Calif.
N. B.—WE ADVANCE PAGES TO REAL ACTS.

EUROPEAN OFFICE
BERLIN, GERMANY
RICHARD PITROT,
Representative

LOUIS PINCUS,
New York Repre-
sentative, Gayety
Theatre Bldg.

Pantages Circuit
OF
VAUDEVILLE THEATRES, Inc.
ALEXANDER PANTAGES
President and Manager
SEATTLE

OFFICES
NEW YORK
CHICAGO
SAN FRANCISCO
SEATTLE
DENVER

PHIL HUNT

GEO. M. COHAN THEATRE BUILDING, NEW YORK
New York Representative of Thirty-six New England Vaudeville Theatres

WARREN CHURCH'S CIRCUIT OF THEATRES

HOWARD ATHENAEUM and BOWDOIN SQUARE THEATRE,
BOSTON

And affiliations with all other Eastern Circuits.

CONFIDENCE

PAUL TAUSIG, Vaudeville Agent
104 E. 14 St., N. Y. Tel. 2800 Staybrook

of your customers is required to build up a successful business
I have arranged STEAMSHIP accommodations 4 TIMES for
Jean Clermont, Arnold De Biere, Jordan and Harvey, Alice
Lloyd; 2 TIMES for Belleclair Bros., Sam Elton, Imro Fox,
W. C. Fields, Hardeen, Arthur Prince, etc. Let me arrange
YOUR steamship accommodations; also railroad tickets

Are You Booked in New England? Vaudeville Acts Wanted The MARCUS LOEW AGENCY

NEW ENGLAND BRANCH FRED MARDO, Mgr.
Gaiety Theatre Building, BOSTON, MASS.

CONSECUTIVE BOOKING SHORT JUMPS
Suite 404-405 Telephone, Oxford 2640, Oxford 4075

JAMES CLANCY VAUDEVILLE AND DRAMATIC AGENCY

MOVED TO LARGER OFFICES AT
418-420 PUTNAM BUILDING, 1493 BROADWAY, NEW YORK
VAUDEVILLE DEPARTMENT.—We can offer several weeks' excellent time to reputable acts
of all kinds. Small jumps. Call and see BRUCE DUFFUS.
STOCK AND DRAMATIC DEPARTMENT.—Now engaging for several reputable Stock Com-
panies. People wanted in all lines. Call and see VICTOR HEERMAN.
REMEMBER THE ADDRESS:

Tel. 3776-3771 Bryant 418-420 Putnam Building, 1493 Broadway, New York

The Gus Sun Booking Exchange Company

The Largest Family Vaudeville Circuit in the World
GUS SUN, Sole Booking Agent, Main Office, Sun Theatre Bldg., Springfield, Ohio
BRANCH OFFICES: JEROME CASPER, 610 Wabash Bldg., Pittsburgh; CHAS. CROWL,
Majestic Theatre Bldg., Chicago; PROCTOR SMAS, Priceville Theatre, Cleveland; HARRY
HART, American Theatre, Cincinnati.
NEW YORK REPRESENTATIVE: JOHN SUN, 606 Gayety Theatre Bldg., New York
WANTED—First Class Features at All Times. MANAGERS—Give Us a Chance to Book Your House.

Booking eight weeks in and around New York.
All Agents visit our New York houses. OPEN FOR FEATURE Acts for CLUBS.

SEND IN YOUR OPEN TIME
Shea & Shay Vaudeville Agency
HARRY A. SHEA, Prop.
1402 BROADWAY NEW YORK (1106-1107 Murray Hill.)

Western States Vaudeville Ass'n

ELLA HERBERT WESTON, Gen. Mgr.
Booking the Best in the West—No Act Too Big for Our Time
7th Floor, West Bank Bldg., SAN FRANCISCO

THE ENGLISH PROFESSIONAL JOURNAL
Circulation guaranteed to be larger than that of any English journal devoted to the
Dramatic or Vaudeville Profession. Foreign subscription, 12s. 6d. per annum.

THE STAGE

NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-26
West 23d Street.
Artists visiting England are invited to send particulars of their act and date of opening
THE STAGE Letter Box is open for the reception of their mail.
16 YORK STREET, COVENT GARDEN, LONDON, W. C.

THE VENTRILOQUIST WITH A PRODUCTION
ED. F.
REYNARD
Presents Both Dowberry and Java Jawson in
"A MORNING IN HICKSVILLE"
Direction, GENE HUGHES.

Gene Hughes

Manager, Promoter and Producer of
Vaudeville Acts.
What to Produce and How to Succeed.
Authors please note: Communications Solicited
PUTNAM BUILDING, NEW YORK.

FOR SALE
WIGGIN'S FARM
Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.

HOMER B. MARQUETTE
Mason & Keeler

Direction Max Hart, Putnam Bldg., N. Y. C.

**McKISSICK
AND SHADNEY**

THOSE EBONY ENTERTAINERS
Comedy Character Change Artists.
Special Scenery.
Direction GENE HUGHES, 1495 Bway, N. Y. C.

MYRTLE These Two Nifty Girls. IRVING
Victorine and Zolar

In their new
Spectacular Singing and Dancing Act.
COMING EAST.
Address care VARIETY Chicago

THE ELECTRIC WIZARD
DR. CARL
HERMAN
Playing W. V. M. A. Time.
Agent, PAT CASEY

Six Cornallas

Catapult Acrobats

Hammerstein's (New York) Christmas Week

GRIFF

December 25, Crystal Theatre, Milwaukee.
Milwaukee "Free Press" says: "Griff is
nominally a juggler, but if he never juggled
a single jug his monologue would place him
in the front rank of vaudeville entertainers.
This man puts on his act with that finished
artistry which always marks the English
visitors to this country."
Toronto "World": "Griff says, 'Is there
no limit to this man's cleverness?' We say
there is no limit, because there is no com-
mencement to his cleverness."

Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."
Direction Max Hart

It isn't the name
that makes the
act—

It's the act that
makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King E. G.



The Glasgow cats are among the best serenaders we have heard over here. Great! Well, we had a nice little "Thanksgiving" of our own at the Buchanan here in Glasgow, and with the help of Bessie Clayton & Co. we "splattered some Turkey" around. Stopped the show three times this week. Oh! you Pavilion, Glasgow.

Bert Cooper must have a lot of friends in the States by the presents he is buying. Very Thanksgivingly yours,

VARDON, PERRY and WILBER
"THOSE THREE BOYS"

Marshall P. Wilder
ATLANTIC CITY, N. J.
Bell Phone 194.

**HUGHES
MUSICAL TRIO**
Management Jo Fulge Smith.

**JULIAN
AND DYER**
A LAUGH A SECOND

BOUDINI BROTHERS
Kings of the
Accordions

Return Engagement over the Orpheum Circuit after
six months. Big hit at Majestic, Chicago, last week.
Merry Christmas to all Accordion Players
This Week, Columbia, St. Louis
Next Week (Dec. 25) Orpheum, Memphis

TED and CORINNE
BRITON
Direction, JAS. E. PLUNKETT



GAVIN AND PLATT
THE PEACHES

IN
Gen. W. Barry's "TRAVELING A LA CARTE"
Home Address, No. 7 Hawthorne Ave.,
Clifton, N. J.
Phone, 1881-L Passaic.



LAMB'S MANIKINS
Pantages Circuit
Next Week (Dec. 24) Pantages, San Francisco

Lola Merrill and Frank Otto
Next Week (Dec. 25), Fifth Ave., New York.
Direction, Max Hart.



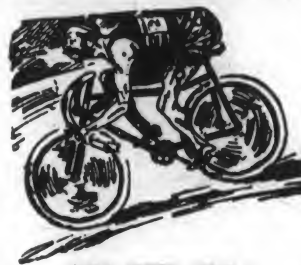
**TOOMER
AND
HEWINS**

Comedy Sketch

"It Happened in Lonelyville"
Rewritten by JACK GORMAN

Direction, IRVING COOPER

CHARLES AHEARN



"THE SPEED KING."
PAT CASEY, Agent.

ELLIS MONA
BLAMPHIN AND HEHR
The Champion Singers of Vaudeville

Have Your Card in
VARIETY

BARRY AND WOLFORD

In Their Latest Comic Song Review
"SNAPSHOTS."
Booked Solid.
JAMES E. PLUNKETT, Smart, Mgr.
This Week (Dec. 18), Keith's Cleveland.

SAM J. CURTIS

And Co.
Melody and Mirth
In the original "SCHOOL ACT."
On the United Time.
Direction B. A. MYERS.
Next Week (Dec. 25), Keystone, Philadelphia.

**Tom
McNaughton**

PRINCIPAL
COMEDIAN

"THE SPRING
MAID"
OPERA CO.
(2nd Year)



Communications care
WERBA & LUESCHER
New York Theatre Building, New York

GENE FRED
Marcus and Gartelle

In their sketch
"Skatorial Rollerism"
JAMES PLUNKETT, Mgr.

"A scream from start to finish."
—JOLO in VARIETY

**The Five
SULLYS**

(The Well Known Sully Family)

In the New Variety Farce

**"THE INFORMATION
BUREAU"**

By CHAS. HORWITZ

Special Scenery and Effects

Under the direction of
ALF T. WILTON

MAX GRACE

Ritter and Foster
with "Gay Widows."

Next Week (Dec. 25), Star, Milwaukee.

THAT FUNNY MUSICAL ACT
TANEAN AND CLAXTON BOOKED SOLID
N. B. O.

ARTHUR KLEIN

IS AL JOLSON'S MANAGER



Nellie V. Nichols

SINGING COMEDienne

Wishes All A HAPPY NEW YEAR

THIS WEEK (Dec. 25) COLONIAL, NEW YORK NEXT WEEK (Jan. 1) ORPHEUM, BROOKLYN
(Jan. 8) ALHAMBRA, NEW YORK

BIG SUCCESS AT THE ORPHEUM THIS WEEK (Dec. 25)
NEXT WEEK (Jan. 1) COLONIAL

RUBE MARQUARD

Assisted by **MISS ANNIE KENT**

In a playlet, entitled "BASEBALL MAD," by C. H. KERR

VARIETY

Vol. XXV. No. 4.

DECEMBER 30, 1911

PRICE 10 CENTS

SUNDAY SHOWS THREATENED; NEW YEAR'S EVE THE TIME

Police Commissioner Said to Have Declared Against Them. Doesn't Like the Wholesale "Vaudeville Concerts" Proposed for New Year's Eve. White Rats Conferring with Parkhurst Societies About "Sundays"

Wednesday it was said in certain quarters that Police Commissioner Waldo had decided to take a stand against the Sunday shows in New York, roused to the action in part by the intention of the legitimate theatres to open by wholesale New Year's Eve with "vaudeville concerts."

None of the managers along Broadway seemed to have been apprised of the commissioner's intention at that time, though it was expected a general straightening up of the regular Sunday vaudeville bills would happen this Sunday.

Several managers of the United Booking Offices, and also members of the Vaudeville Managers' Protective Association, held a meeting late last week to discuss the developments in the proposed agitation against Sunday performances in New York theatres.

Two causes led to the conclave. One was the reported conferences held between the White Rats Actors' Union and the several societies of which the Rev. Dr. Charles H. Parkhurst is among the leading spirits. The other reason was the summons served upon Samuel Kingston, manager of the Academy of Music, calling upon him to appear before Judge Butts in the Yorkville Court to explain an alleged violation of the Sunday law Dec. 17. The Kingston examination was adjourned until Dec. 26.

William Fox operates the Academy of Music. The house plays stock productions during the week, giving a vaudeville show Sundays, with its bills booked through the United Offices. The Fox people claim the striking stage employees and musicians in their houses were the indirect cause of the Kingston affair. As a member

of the V. M. P. A. Fox is reported to have explained the matter to his fellow managers in the Association, saying that if other New York managers wished to back him up, they should take the stand that since the unions were responsible for the summons against Kingston, unless the unions kept the Sunday question out of the strike situation, all New York members of the V. M. P. A. should declare an open shop in retaliation.

This the V. M. P. A. managers are disinclined to do, according to report, saying that Fox must fight his own battles, in this and the matter of the strike as well, while there are no more angles to the latter than have appeared so far. When Fox first appeared before the Association with the information of the strike he then had on his hands, the assembled managers are said to have replied they stood ready to supply him with a show at all times, if he intended to make a fight against the unions. Further than this, the managers claim they promised Fox nothing, although it is reported that one or more managers in private conference with Fox reached some sort of an understanding. It is also said that a small tax the leading spirits offered to levy upon each V. M. P. A. manager for Fox's benefit in battling against the strike was declined by Fox, who stated he was in no need of money. The amount that was to have been levied is said to have been \$200 each. Fox did not care to take the insignificant sum, though the contribution would have evidenced both moral and financial support.

The most worrisome phase of the Sunday agitation to the manager was the attitude taken by the White Rats

(Continued on page 10.)

SCRAMBLE FOR "TYPHOON."

There is going to be a scramble to be "first in the field" in America with an adaptation of Melchior Lengyel's Hungarian piece "Typhoon."

Walker Whiteside has secured an English version by Emil Nyitrai and makes it a condition that his translator shall pay the original author a royalty, despite that the piece isn't copyrighted here.

Several other producers are announcing versions of the piece, but the first one who will probably make a production is Samuel Wallach, manager of the Fulton theatre, and a brother-in-law of Henry B. Harris. Mr. Wallach has organized a corporation to finance the undertaking, the money being already deposited in a trust company and the company will be recruited as fast as possible.

The condition with respect to "Typhoon" is identical with that which prevailed during the craze for "The Devil."

JAP DANCES NEXT.

Ruth St. Denis, who has been featuring Hindoo and Egyptian dances, is now working on a series of dances, dealing with life in Japan. She will first present them at a series of matinees at the Hudson theatre this season.

E. J. CONNELLY'S NEW SKETCH.

Washington, Dec. 27.
At Chase's theatre, Jan. 15, E. J. Connelly will return to vaudeville in a new sketch, with four people. Mr. Connelly was last with "The Dollar Princess."

ALL FEMALE SHOW.

The Fifth Avenue theatre may put forward another special week for the term commencing Jan. 22. It is now proposed to hold an "All Women Show," with naught but female acts on the program.

ORPHEUM FOR LOUISE DRESSER.

Chicago, Ill., Dec. 27.
The Orpheum Circuit has secured Louise Dresser for a tour of the circuit, opening at the local Majestic Jan. 1. Miss Dresser very recently starred here in "A Lovely Liar."

NOT \$1, GROSS.

Greeley, Col., Dec. 27.
"When Knighthood Was in Flower," with nineteen people in the company, came to a halt here Dec. 16. The gross takings on the one performance here were less than the amount necessary to carry them to Cheyenne, thirty-five miles away, at three cents a mile.

RETURN OF MABEL TALIAFERO.

Chicago, Dec. 27.
After a year of simple life in this city, Mabel Taliafero announces a return to the stage shortly, under the direction of Klaw & Erlanger, in a comedy entitled "The Penny Philanthropist."

ADA REEVES ILL.

San Francisco, Dec. 27.
The English actress, Ada Reeves, headlining at the Orpheum, and expected to remain here a month owing to her success, was suddenly taken ill last week. Removed to a hospital, the physicians forbade her reappearance before New Year's. Miss Reeve has been routed to open that date at the Orpheum, Los Angeles. She will likely return to the Frisco Orpheum later.

MABEL HITE'S NEW ACT.

Boston, Dec. 27.
At Keith's Jan. 15 Mabel Hite will invade vaudeville with a new act, written for her by Vincent Bryan.

CHAS. FROHMAN RECOVERING.

Charles Frohman is rapidly recovering from his long siege of illness. He was sufficiently convalescent to spend Christmas at his country home at White Plains. At one time his life was despaired of and his family was called in to bid him a last farewell.

"CASEY JONES" A PLAY.

Chicago, Dec. 27.
Oliver Labadie closed his company of "The Tramp and the Lady" Christmas night at McComb, Ill.

With Merle H. Norton, he will send out another company to open Jan. 8 at Crown Point, Ind., in "Casey Jones," a comedy that goes eastward over the small one-nighters.

MAMMOTH XMAS PANTOMIME; 2000 PEOPLE IN THE SHOW

Greatest Production Ever Seen in England Produced at the Olympia by Prof. Max Reinhardt. Orchestra of 250 Pieces. Initial Cost, \$150,000

(Special Cable to VARIETY.)

London, Dec. 27.

"The Miracle," presented at the Olympia last Saturday, is admittedly the greatest production ever seen here. Natascha Trouhanowa, as the Nun, Max Pallenberg as Spielman, and Carmi as the Knight gave remarkable individual performances. The groupings of the crowds and action throughout were simply marvelous. Prof. Max Reinhardt has staged it according to his views of dramatic art.

The story tells of a nun lured from the church by Spielman and Knight, whereupon the image of the Madonna comes to life and takes the place of the nun, who goes with Knight. He is killed by a rival robber. The Count commits suicide at losing her and the King's son is next killed by his father, who goes crazy. The first half is followed by a most wonderful intermezzo by Humperdinck; 400 voices are heard, accompanied by an orchestra of 250 pieces.

The second part discloses the nun's descent, always led by Spielman, who is a sort of evil spirit. The nun is sold to soldiers and taken to a brothel. Next she degenerates into a camp follower. In the final episode outside the cathedral, she is seen standing in the snow holding a baby to her breast. The doors are thrown open showing the Madonna back in place after taking the dead child in her arms. As the dawn breaks, the nun awakes and opens the portals to greet the morning sun. It is a dream.

The initial cost of the presentment is said to have been close to \$150,000. 2,000 people are employed in the production.

Lee Shubert has his ticket to sail tomorrow (Saturday) for England on the Olympic.

He will be gone about six or seven weeks. The primary object of the visit is to see Reinhardt's "Miracle," the huge pantomime opening at the Olympia, London, Dec. 23.

BIG XMAS IN PARIS.

(Special Cable to VARIETY.)

Paris, Dec. 27.

Despite the damp weather, the Christmas trade at the theatres was enormous, in many cases breaking records for takings on that day.

LONDON EXPECTS FRITZI SCHEFF

(Special Cable to VARIETY.)

London, Dec. 27.

Fritzi Scheff is announced as certain to appear here at the Whitney next spring in a revival of "Mlle. Modiste."

COLISEUM'S FINE PRODUCTION.

(Special Cable to VARIETY.)

London, Dec. 27.

"Haensel and Gretel," produced at the Coliseum Monday, with Ruth Vin-

cent as Gretel, is a huge success. It is a fine production, superbly staged and excellently played.

"BILLY" IN LONDON.

(Special Cable to VARIETY.)

London, Dec. 27.

"Baby Mine," running for 300 performances, will be withdrawn early next year, and in succession will be found James Welch in "Billy."

This is the play by Mrs. Sydney Drew. It is coming here with a considerable American reputation.

Iris Hoey will play the chief female part.

HIP HAS HIT.

(Special Cable to VARIETY.)

London, Dec. 27.

A new phase of vaudeville operette by Leo Fall, entitled "The Eternal Waltz," was produced at the Hippodrome Monday.

It is the biggest thing ever done in vaudeville and certain to crowd the Hip for many weeks. The skit is a travesty on the prevailing Viennese waltz craze.

Bert Coote carried off the honors, ably assisted by Clara Evelyn.

MOULIN ROUGE REVUE FAIR.

(Special Cable to VARIETY.)

Paris, Dec. 27.

The new revue entitled "En Chair et en Rosse," by V. Tarault and G. Arnold, produced at the Moulin Rouge Dec. 23, was only fairly well received.

There is a good cast of principals, including Mmes. Marville, Merville, Jane Alba, Vignal, Pepa, Bonafe, MM. Sulbac, Resse, Strit and the dwarf Delphin (the latter played the boy part in "The Blue Bird" at the Rejane theatre until he fell down a trap and was invalided for a time).

"SUMURUN" PEOPLE SAILING.

(Special Cable to VARIETY.)

London, Dec. 27.

The people in the "Sumurun" production will sail from this side Dec. 30, and expect to open on Broadway, New York, for the Shuberts Jan. 15.

LONDON'S NEW HOUSE.

(Special Cable to VARIETY.)

London, Dec. 27.

The new Princes' theatre on Shaftesbury avenue opened this week with "The Three Musketeers."

The Melville Brothers have built a fine house, which will be devoted to popular drama.

"WRESTLING CHEESE" HIT.

(Special Cable to VARIETY.)

London, Dec. 27.

The "Wrestling Cheese," produced at the Chelsea Palace Monday, is a big laughing hit.

FRENCH MANAGERS GIVE IN.

(Special Cable to VARIETY.)

Paris, Dec. 27.

A strike of artists in the music halls and cafe concerts was narrowly averted Christmas Day. The Union Syndicate des Artistes Lyriques demanded for its members payment for matinees and the adoption of a more equitable form of contract. The vaudeville managers, however, were conciliative and at a meeting held Dec. 23, decided to accept the new form of contract submitted, to go into effect at the termination of present engagements. Otherwise the strike would have occurred Dec. 25.

The offending managers are those of the smaller halls where salaries are ridiculous, as low as 60 cents per night for a singing number, matinees free. It is noteworthy that, for once, the big stars were with their smaller brethren. Mayor lent his hall for meetings, Dranem presided, while Harry Fragon also publicly expressed his sympathy with the movement.

The French artists were backed up by the Berlin Loge, the London V. A. F. and by the White Rats, in virtue of the affiliation. The idea of the threatened strike at this time was to make the managers come to terms at a season of the year which is one of the best for their box offices, there being matinees on Sundays, Christmas and New Year's days; moreover, Christmas Eve is considered the greatest night in Paris for theatrical takings.

Much misery exists among the lower ranks of actors and music hall performers in France, but it is only the latter who made the stand. They had the support of the stage hands union and the General Spectacular Union, which includes musicians, dressers, etc., who stood ready to join in the proposed strike if called upon. A delegation also waited on the Minister of Labor and the Under Secretary of Fine Arts, asking official support.

THREE AUSTRALIAN HITS.

(Special Cable to VARIETY.)

Sydney, Australia, Dec. 27.

Emerald and Dupre, who opened last week, and Emerson and Baldwin and Redford and Winchester, opening Christmas day, were all hits here.

DRURY LANE PANTO NOVEL.

(Special Cable to VARIETY.)

London, Dec. 27.

The Drury Lane pantomime "Hop O' My Thumb," written by George R. Sims, Arthur Collins and Frank Dix, brought forth an infant prodigy in the person of Renee Mayer, an eleven year old girl, who was the great big hit of the piece.

The chief comedian is George Graves. He was a huge success.

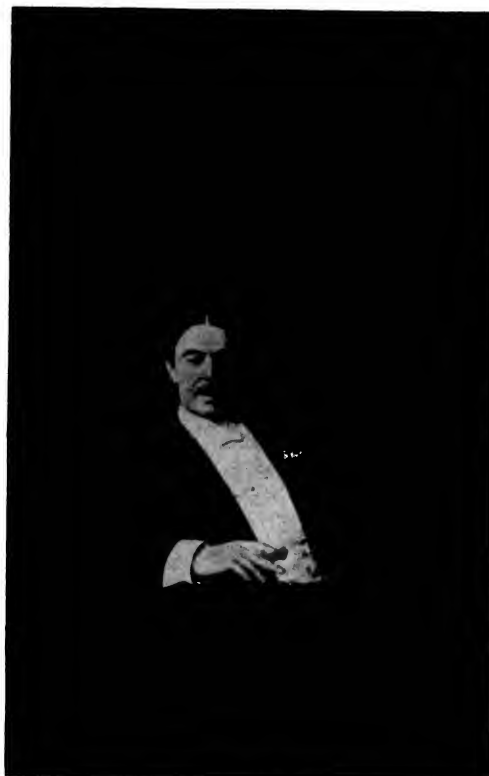
There are some very novel features in the production.

CLAIRE ROMAINE SCORES.

(Special Cable to VARIETY.)

London, Dec. 27.

The Lyceum pantomime, "Dick Whittington," has Claire Romaine as the chief attraction. She scored a hit.



BILLIE REEVES

The famous English comedian who for three years was the comedy feature of ZIEG-FELD'S "FOLLIES." Mr. Reeves is now touring the United Booking Offices' circuit in Karno's "A NIGHT IN AN ENGLISH MUSIC HALL," playing the role of the Drunk which he originated and made famous on three continents. Mr. Reeves extends his best wishes for a prosperous and happy New Year to his friends all over the world.

"WEBER & FIELDS ALL-STAR CO." THIS SPRING'S POSSIBILITY

Lew Fields and Joe Weber Said to be Conferring Over Bringing Together All Available Members of the Original Troupe (at the Music Hall) for a Circus Road Tour.

"Weber and Fields' All-Star Company." Such an official announcement is likely to be made any day now.

Joe Weber and Lew Fields are in constant conference with a view to renewing the former business alliance, not permanently, but to put over a whirlwind spring tour of the larger cities in the East and Middle West on a scale calculated to eclipse the "gambols," "frolics" and similar sensational trips of big shows.

At first thought a revival of the old music hall organization would seem to be an utter impossibility—and perhaps so it will prove. As a permanent affair it is safe to concede such to be the case. But for a short spring tour, toward the close of what may continue a profitless season for many of the stars and a not altogether lucrative year for the few members of the original W. & F. company who are not yet individual stars, the plan is subject to discussion.

Of the entire list, the only artist of the original company who, of necessity, must be eliminated from the calculations is David Warfield. His position in the legitimate field precludes any participation in the contemplated revival under any conditions.

Peter F. Dailey is dead. With one exception all the others are reasonable—or perhaps unreasonable—possibilities. They are active stars in the musical comedy or vaudeville field at present. The exception is Fay Templeton and she may be tempted back.

The others available—at a price—are Lillian Russell, De Wolf Hopper, Rose and Fenton, Willie Collier, John T. Kelly, Marie Dressler, Bessie Clayton, Fritz Williams and either Sam Bernard or Louis Mann. The securing of Bernard or Mann would probably involve the jumping of more hurdles than would be encountered in the signing of all the rest combined. Both are "good business men."

A percentage arrangement will probably be figured out by which all the stars will participate in the profits. Ordinary-sized theatres will not be employed to house the aggregation. The scheme embraces engagements of from one night to a week in such amphitheatres as the Metropolitan Opera House, Hippodrome or Winter Garden, New York; Auditorium, Chicago; Hippodrome, Cleveland; Duquesne Garden, Pittsburgh; Hammerstein's Opera House, Philadelphia; Exposition Hall, Boston; New Hippodrome, St. Louis; Convention Hall, Kansas City, and so on.

At the first intimation in VARIETY some time ago that there was a possibility of a revival of the old music hall organization, guarantees were

offered by managers all over the country.

If the members of the old company are amenable, it is proposed to secure as many of the former shapely chorus as possible. Those within reach at the present time include Frankie Bailey, Bonnie Maginn, Hattie Forsythe, May McKenzie and the Angeles Sisters.

Julian Mitchell, the first stage director, is also at hand. If not available, his successor, Ben Teal, might go in on the venture. The same applies to the librettists, Joseph W. Herbert, Harry B. and Edgar Smith. John Stromberg, the composer, will surely be missed. Victor Herbert, A. Baldwin Sloane and Raymond Hubbard will be asked to contribute numbers.

John Young, the scenic artist, is still available.

So are "Charley" Fields and "Muck" Weber. Without the latter two the roster would be incomplete.

CARROLL FLEMING WEDS.

It has just leaked out that Carroll Fleming's recent fortnight vacation from the Hippodrome was a honeymoon trip to Virginia.

The bride is Florence Miller, who collaborated with Fleming on the authorship of "The Master Hand," produced by Nat C. Goodwin two years ago.

Fleming has furnished a cosy apartment at Fifth avenue and Tenth street. When his secret is finally exposed his friends will receive invitations to call and make merry.

DRAMATIC AGENTS' ELECTION.

The annual election of officers will be held by the Dramatic & Musical Agents' Association at 4 p. m., Tuesday, Jan. 2, in the Association's rooms in the Knickerbocker building.

It is understood that Herbert K. Betts, who has made a most efficient secretary, will be reappointed to the office.

AUTHOR "IN SOFT."

In addition to his royalties on "Bought and Paid For," which average over \$1,000 weekly, George H. Broadhurst went in for twenty five per cent of the profits of the piece. For once the author is "in soft."

"PASSERS-BY" FOR CHICAGO.

Chicago, Dec. 27.

When Frances Starr and "The Case of Becky" take leave of the Blackstone, the succeeding attraction is to be "The Passers-By" by Haddon Chambers.

"KISMET'S" SUCCESS.

Now that "Kismet" is an overwhelming success in New York (opening at the Knickerbocker Monday), there is said to exist a feeling of resentment on the part of the author toward Alice Kauser, the play-broker, who had charge of placing the piece in America. Practically all the important American producers were anxious to secure the piece and several claim they were given no opportunity to bid for it, it having been allotted to Harrison Grey Fiske at once.

Klaw & Erlanger, who were contenders, had to content themselves with a half interest in the venture. At least one other manager declares he would have paid a larger royalty and in addition a bonus of no small amount.

"Kismet" will remain at the Knickerbocker for the remainder of the current season and more than likely reopen there next Fall.

KELLERMANN A LEGIT.

Annette Kellermann will appear as a legitimate star next season in a drama written around her tank specialty.

Bayard Veiller has been commissioned to provide the vehicle.

\$55,000 IN THE BOX.

"Peggy" will shortly leave the Casino. Irving Stern, the backer of the enterprise, is some \$55,000 "in the box" on the production.

E. GOODRICH WITH C. CHERRY.

Chicago, Dec. 27.

Following the approaching engagement of Robert Edeson in "The Arab" at Powers, the attraction will be Charles Cherry and Edna Goodrich in a production of "His Neighbor's Wife," formerly called "Thy Neighbor's Wife."

Negotiations were pending here last week between Miss Goodrich and the management of American Music Hall, but were broken off in favor of the non-musical play.

Ferika Boros, who translated "Seven Sisters" from the Hungarian for the American, has purchased the American rights to the piece and took possession of the company, playing it at Boston last week.

Through the deal, Charles Cherry leaves the company and a new player will be secured.

Miss Boros expects to complete the season with the piece, although there may be a change in the original route of the show.

"SHORTY McCABE" SUITS.

Wilkesbarre, Dec. 29.

Frazee & Lederer presented Victor Moore Monday afternoon and night for the first time on any stage, in "Shorty McCabe," a comedy by Owen Davis and Sewell Ford, founded on the popular stories of the same name.

Wilkesbarre theatregoers deemed it a very pleasing comedy, presented by a well-balanced cast, with a role suited to the star.

"NO. 3" "PINK LADY" STARTS.

Toledo, Dec. 27.

The "No. 3" "Pink Lady" company opened Monday of this week. A. L. Erlanger and Pat Casey attended the event.

\$2,300 AT SPRINGFIELD.

Springfield, Mass., Dec. 27.

The "No. 4" "Gamblers" company, playing at the Gilmore Xmas Day, drew \$2,300 on the two performances.

"RED MILL" RUNS DOWN.

After piloting "The Red Mill" around the country for two years and making money with the show, D. L. Martin closed the company last week, for the season.

"EVERYWOMAN" SOUTH.

Though productions just at this time are scarce for any territory, the south has secured "Everywoman," with Frederick Warde and Marie Wainwright. It opens for the southern route Jan. 7.

"The Faun," with William Faversham, which has been wavering about the south en route for some time, has finally been fixed for travel down there.

"ORPHANS" DON'T DRAW.

The revival of "The Two Orphans" by Spencer Cone and Harry Pierce is slated to close tomorrow night somewhere up in Massachusetts. The orphans haven't been raking in the shekels and the show will suspend before any further losses are chalked up.

HILDA CARLE

Meeting with big success in a brand new "single" turn.

The accompanying comparison of measurements between MISS CARLE and VENUS DE MILO will readily show that MISS CARLE is entitled to the often given pseudonym of Modern Venus:

	Venus.	Miss Carle.
Height	5:8	5:8
Weight	140	140
Neck	13	13
Chest	33	34
Bust	37	37
Waist	23	24
Hips	39	39
Thigh	24	23
Upper arm	11	10 1/2
Cliff	15	13 1/4
Ankles	8	8

NEW I. A. T. S. E. CONTRACT GOING INTO EFFECT JAN. 1st

**International Alliance Theatrical Stage Employees Issues
Its New Form of Agreement Between Stage Hands
and Managers. Not Conflicting With
Present Outstanding Contracts.**

At the international convention of the International Alliance of Theatrical Stage Employees of the U. S. and Canada last July at Niagara Falls a contract was drawn at the request of the executive board of the Alliance, and adopted, which the producing managers are expected to sign before union labor handles their product on the road after Jan. 1.

The Alliance officials believe the contract is an equitable one, for managers and stage employees. They think that there will be no hesitancy in having it signed up with the beginning of the new year.

The contract must be signed and carried by the manager, the local union where the members belong and by the member on the job.

The contract reads that the men must be paid the union wage scale, that the salary must be paid regularly and weekly in full without any reduction because of the failure of a public performance being given, with week constituting seven days; there must be a "two weeks' notice" of closing, and if there be a discharge of any of the union men, three arbitrators will determine whether it is justified, with decision of two of the arbitrators as final. These arbitrators shall comprise one member of the theatrical profession, an executive officer of the Alliance, and the third party selected by the other two arbitrators.

STRIKE GROWS SERIOUS.

New Orleans, Dec. 27.

The strike of the members of the International Alliance of Theatrical Stage Employees, formerly engaged at the Tulane and Crescent theatres, is now a month old.

The strike, as far as this city is concerned, has lost significance as a local issue, and takes on the aspect of a battle between the country's largest theatrical corporation and the country's largest theatrical union.

The lines are drawing tighter and tighter. Each succeeding week the breach widens.

It was thought at first that there would be no strike. Charles C. Shay, international president of the Alliance, was here for nearly a week, seeking to have the differences between the management of the Tulane and Crescent and the unionists adjusted. A walkout was advised when it was seen that arbitrary measures would not be entertained by the Syndicate.

The strike at the Tulane and Crescent is not being countenanced because of its local import, but because the Tulane and Crescent in New Orleans are the base where Klaw & Erlanger and their allied interests and

the I. A. T. S. E. are to wage a battle that will tell whether unionism in the theatre is to become a power.

Klaw & Erlanger are maintaining a complement of four policemen and seven Burns' Detective Agency men daily. The expense of continuing the strike is costing them more each day than the difference in the salaries of the men would amount to in two weeks.

The non-union electricians employed at the theatres quit Saturday, and were quickly replaced.

The case of Klaw & Erlanger vs. I. A. T. S. E., wherein the Alliance is asked to show why the injunction procured by the Syndicate against the union should not issue, is being argued in the United States District Court to-day (Wednesday).



MRS. ELLA HERBERT WESTON.

Mrs. Ella Herbert Weston is general manager of the Western States Vaudeville Association, which is now booking some twenty theatres in and about San Francisco, including the new Majestic, new Republic, Garrick and Valencia, all seating more than 1,500.

The Ass'n. was formed last April through IRVING C. ACKERMAN, SAM HARRIS and MRS. WESTON combining interests.

BIG BENEFIT FOR FRANCIS.

A monster benefit is being formulated for William T. Francis, the well-known composer, who is a physical wreck. He has been afflicted with locomotor ataxia. His recovery is regarded as unlikely.

Francis was the composer and musical director of Weber & Fields' Music Hall, succeeding John Stromberg. Afterward he became general musical director for Charles Frohman. The benefit will probably be held Feb. 4 at the Century Theatre.

Those already interested in the affair are Charles Frohman, Joe Weber, Lew Fields, William Collier and George M. Cohan.

"SNAPS" NO LONGER SNAPS.

It may be as easy as falling off a log for some people to put out a "turkey show," but Danny Bagnall has different views of the enterprise since his experience with his Christmas Day aggregation this week. Danny has a hobby for getting out "turks." His recent trials and tribulations will make him think twice before he organizes another.

Danny booked up a "mat" and night performance for Dec. 25 at Lebanon, Pa. Two days before the eventful date he had the nucleus of a company to play "Wedded But No Wife." Last Saturday night he was shy only a leading man, but Sunday, just before pulling out, had rounded up one at his hotel.

On the train Danny took a count and found one man missing and word was conveyed that his leading woman would show up at Lancaster.

Rehearsals were held Sunday night and Monday morning, Danny giving them a show despite the distress of mind he had been in for two days.

The show was put on with the assistance of an elocutionist playing one of the principal female roles. Aside from her work, the company got through without a hitch, but business both afternoon and night was a sad story.

The churches got the crowds. The company came back to New York with Manager Danny out \$35.50.

Jim Thatcher, whose recent "turkey show" turned in \$800 Thanksgiving Day after the expenses were paid, started out this week with "The Lost Trail" to do a "turkey trot" through New England for a fortnight, opening at Lawrence, Mass., Christmas Day.

Times have changed for the "turks" with only a few of the boys able to put a company together in a night nowadays, and come home with money.

THREE SHOWS TOGETHER.

Chicago, Dec. 27.

Werba & Luescher will be well represented in Chicago within a week. The firm's "Spring Maid" opened at the Colonial Sunday night. Jan. 6 Alice Lloyd in "Little Miss Fix-It" will be at the Studebaker for a week, supplanting "Excuse Me," and next week Lulu Glaser in "Miss Dudelsack" opens at Powers'.

Following the "Fix-It" week stand at the Studebaker, the new Armstrong-Mizner meller, "The Greyhound" with Henry Kolker, takes the stage there.

ZALESKA REP SHOW.

Chicago, Dec. 27.

Mme. Rosina Zaleska is rehearsing a repertoire show at the Bush Temple theatre for an immediate road tour.

AFTER "PEGGY," WHAT?

Just what show will follow "Peggy" at the Casino has not been announced by the Shuberts. It is the understanding "Peggy" departs in three weeks with either John Cort's "Jacinta," or "The Man and Three Wives" as the new attraction. Another report is that Jimmy Powers will be at the Casino.

\$600 NIGHTLY NOT ENOUGH.

Receipts of \$600 or \$700 nightly for Fritz Scheff in "The Little Duchess" did not prove profitable to the managers of Miss Scheff's southern tour. The show closed in Birmingham, Dec. 16.

Miss Scheff has started rehearsals in a German musical piece "Die Fledermaus."

NO CHOICE IN PLAYS.

Chicago, Dec. 27.

After trying Paul Willstach's "The Poor Rich," following the non-success of his opening piece, "The New Code," Tim Murphy has returned to the latter for his final week at Powers', deciding there was little to choose between the plays.

STRANDED NEAR HOME.

Philadelphia, Dec. 27.

"Half Way to Paris" came to a sudden end at the Garrick here last Friday. Lack of funds and poor business is given as the cause of the closing. It is said the show may try it again at the Bijou in New York.

The show was reported as ready to close in Baltimore the week previous, but money was advanced to bring it here and it lasted until Friday. Several attachments faced the management, and it is said that no salaries were paid.

It was reported Paul M. Potter, who wrote the piece, advanced the money to take the company back to New York. The play was unfavorably received here, though a bid for patronage was made by the use of some pretty risky dialog and business.

SAVAGE STOPS PRODUCING.

It is almost a certainty Henry W. Savage is through producing for the present season as it is understood "Somewhere Else," the latest proposed of his productions, will not be seen until next season.

If anything is put on during the balance of the present season it will be one of two new light operas.

Mr. Savage has planned a seacoast voyage for his health this winter.

ISMAN'S HOUSE ON MARKET.

Felix Isman's theatre on West 48th street now in course of construction, has not yet been leased, despite the announcements in the daily papers that Lew Fields had contracted for the playhouse as a permanent home for William Collier. Neither Fields, Collier, nor anyone else has the theatre. It is still on the market.

DILLINGHAM TO PRODUCE ONE.

"Eleven-Forty-Five" is the name of a new musical comedy to be produced in March or April.

Charles B. Dillingham will produce the show.

"OFFICER 606" OPENING JAN. 4.

Atlantic City, Dec. 27.

"Officer 606," by Augustin McHugh, with George Nash and Wallace Edinger as principals and Percy Ames, John Milton, Frank McGinn, M. W. Kale, Chas. J. Kerrard, Chas. J. Goodrich, Ruth Maycliffe and Camilla Crume in cast, which Cohan & Harris are producing, has its premiere Jan. 4, the show being here for three days.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN
Proprietor

CHICAGO 35 So. Dearborn St.
JOHN J. O'CONNOR.

LONDON 5 Green St., Leicester Sq.
W. BUCHANAN TAYLOR

SAN FRANCISCO 908 Market St.
ART HICKMAN

PARIS 66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN 57 Unter den Linden

SUBSCRIPTION RATES.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.
Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXV. December 30 No. 4

Happy New Year!

Sophie Brandt plays the Fifth Avenue, New York, Jan. 8.

Jos. N. Preneveau has been engaged by Paul Durand as office manager.

B. P. O. E. No. 871 (Bronx), will hold an affair at Terrace Garden Feb. 17.

W. C. Fields will return home to open on the Orpheum Circuit the first week in May.

Sherman and De Forrest gave a children's Xmas party at their Davenport Centre, N. Y., home.

The Three O'Mears Sisters are to appear around New York next week in a new act. M. S. Bentham is booking it.

John W. Ransone will retire from the cast of "Peggy" at the Casino after next week and return to vaudeville.

Howard and Howard lost a watch and gold fountain pen out of their dressing room at the Colonial last week.

Harry H. Richards and Bessie Kyle (Mrs. Richards) have formed a business alliance and will appear in a sketch in "one."

Crouch and Welch have been placed by M. S. Bentham through the B. Marinelli agency for the Tivoli, London, opening July 15, next.

Carlin and Penn, playing United Time, are due next week at the Temple, Detroit, playing this week at Keith's, Providence.

Billy Clark (Armstrong and Clark) spent Xmas Day with his mother in Boston, taking \$1,000 in bills to his parent as a Yuletide gift.

Elsie Durand, who fell on the stage of Poli's, Bridgeport, a fortnight ago and broke her leg, is rapidly recovering and is already up and hobbling about on a crutch.

Arnold Daly has postponed his appearance in "The Fatted Calf," and will accept from Liebler & Co., the temporary post of leading man to Mme. Simone.

Chinko and his wife, Minnie Kaufman, are the parents of a baby girl who arrived Dec. 28 at Rochester, N. Y. The little one weighed in at seven pounds.

Billy Elliott, late of the National Boston Minstrels, will head a new vaudeville act formulated by Paul Durand. It will be known as "Billy Elliott and the Folies Bergere Girls."

Oliver Morosco, the Los Angeles theatrical producer, has come to New York to see Richard Walton Tully's "The Bird of Paradise" first performance.

The American theatre staff presented the house manager, Charles Potsdam, with a gold watch last Saturday night, in a presentation speech made by Southard Brown, treasurer.

John L. Alexander, leading man, Hanlon's "Fantasma," playing the Lyceum, Pittsburg, was taken suddenly ill with typhoid fever and will be unable to work for three weeks.

Ola Humphrey (Princess Ebriham Klassen), who is suing her prince for divorce, arrived in New York this week and is planning a return to the stage, having a vaudeville debut in contemplation.

Warden Rock, of the Ludlow Street Jail, will be presented with a loving cup upon his retirement January 1, as a token of affection by the members of "The Alimony Club," who are the Warden's guests.

According to a report this week "The Woman" will remain at the Republic for the remainder of the season. There were rumors of the show taking to the road very shortly after the first of the year.

The Colored Vaudeville Benevolent Association will give a masked ball and midnight vaudeville performance, February 12, at Manhattan Casino. The proceeds of the affair will be for their Sick and Death Fund.

"Making Good" the melodrama being produced by William A. Brady and the Shuberts, is said to be slated for either the Lyric or the Herald Square in New York to open in January. Owen Davis wrote the piece.

James Diamond and Clara Nelson were held over for three weeks at the Orpheum, San Francisco, during their recent engagement there. It is unusual to retain an act at the Coast house longer than beyond two weeks.

Daphne Glenn, the original princess in "The Quaker Girl" at the Park theatre, after a ten weeks' engagement has returned to England, her part now being taken by Natalie Alt, formerly of the Julian Eltinge company.

Hayden Talbott's farce "The Little Joker," tried out at the Burbank theatre, Los Angeles, recently, with Max Figman in the leading role, has so pleased Figman he came to New York to persuade John Cort to star him in it.

A new burlesque theatre, reported for Columbus, O., as an Eastern Wheel stand, is known nothing of in New York. The Columbia Amusement Co. built a house in Columbus some years ago, but abandoned burlesque in it later on.

Florence Dunn, character actress, has filed a \$25,000 damage suit against Marshall Field & Co., Chicago. Miss Dunn was shopping in Fields' when she tripped over a cord, sustaining injuries which she claims are of a serious nature.

"The Spring Maid" ("No. 3" company) opened at Trenton, N. J., Monday. In the organization are Charles McNaughton, the English comedian, Jack Goldsworthy, Arthur Wooley, Robert Wilson, Frank Wooley, Gertrude des Roches, Grace Ady.

James A. Peppard, treasurer, Bronx theatre; Frank McGrevey, assistant treasurer, Greenpoint, and Louise Price, telephone operator, Crescent, won the Percy Williams' prizes of \$100, \$50 and \$25 respectively for being his politest house employees.

Werba & Luescher expect to produce "Boy or Girl" by March 1. It will be staged by Geo. Marion, who left for the other side last week. The firm contemplates a production of "Quo Vadis" on a road tour of four weeks only, before the season closes.

Thomas W. Ryley, producer of "Peggy," Casino, according to a decision of Judge Hoyer, Third District Court, Dec. 20, must pay Ed. J. Abrams, his former advance agent, \$214.55 back salary, and costs of trial. Jacob Weissberger brought the suit against Ryley.

Dr. Marvin Potter, who supplies all the horses for the theatrical shows in and around New York, sent up the "Garden of Allah" horses to the Century theatre a few nights ago clad in "Ben Hur" blankets. George Tyler watched the procession enter his theatre and remarked that it looked like "rubbing it in."

Final argument on the appeal by B. F. Keith in the long drawn out suit to dissolve the firm of Keith & Proctor was heard last week in the Supreme Court at Augusta, Me. A decision is expected soon after the holidays. The last court decision awarded the Fifth Avenue to Proctor. Keith took an appeal.

"Dreamland," Coney Island, will probably be rebuilt for next season. Sam Gumperts, the former general manager of it, with Fred McClellan, who was in charge of "Luna Park," are promoting the new seaside park.

Rose Stahl and the "Maggie rep-er" show, after a six months' stay at the Harris theatre, have been booked up for a road tour, opening Jan. 8 at Ford's, Baltimore. "The Talker," a new comedy by Marion Fairfax, follows the Rose Stahl show into the Harris, opening Jan. 8.

Catherine Hayes and Leffler & Bratton are at odds over a contract made early this season in which Miss Hayes was engaged for one of the firm's productions. The company asserts a part was offered Miss Hayes in the "Newlyweds" but she delayed in answering and they called the contract off. The dispute will likely end in the courts.

Everett Shinn's travesty melodramatic sketch "Hazel Weston, or More Sinned Against than Usual," to be presented in vaudeville under the direction of Arthur Hopkins, is to have a special performance at the home of Mrs. William K. Vanderbilt on the evening of Jan. 14. The cast will be made up of the author and other artists of his set.

Bird Millman, after her Winter Garden (Berlin) engagement, was forced to cancel six weeks because of an operation on her kneecap, successfully performed in a private hospital (Berlin) by Prof. Bockenheimer, M. D., the famous specialist. Miss Millman expects to return to the stage in January, opening at the Alhambra, London, for eight weeks.

Fritz Sturmfels, famed in Leipzig as a vocalist and who created the principal male role in "Der Rosenkavalier" abroad, came to New York last week to assume one of the principal roles in "Baron Trenck" now in rehearsal and which is expected to show in New York about the middle of January. Fred C. Whitney has arranged to "try out" the big show in Detroit at one of his brother's, (Bert Whitney) theatres before bringing it into this city.

Saturday evening, at the Clarendon Hotel, Percy G. Williams tendered a banquet to the members of his Crescent and Gotham stock companies, including some of his executive staff. In exchanging tributes with his guests, Mr. Williams was rich in praise for the Thespians. He also showed appreciation for the excellent co-operation of J. J. Maloney, his general manager, by presenting him with a silver tea service. Nellie Revell, was also subjected to an eulogy in which Mr. Williams paid her a pretty compliment for the brilliant manner in which she acquitted herself as the publicity promoter of the Williams' circuit, and presented her with a silver desk service, to which was attached a clock bearing the inscription: "To Nellie Revell—Every Minute on the Job."

DIVORCE OF PRIMA DONNA REPORTED WORTH \$100,000

Wealthy Wall Street "Captain of Finance" Said to be Ready to Pay the Price, With Singer's Husband Agreeable to the Loss of His Wife.

There will shortly be instituted in New York an action for divorce by one of the best known prima donnas of this country, formerly a member of the Metropolitan Grand Opera company, but during the current season engaged in a very profitable concert tour.

The remarkable part of the affair is that the singer and her husband are still living together in apparent amity, and would probably continue so for the rest of their days were it not for the intervention of one of the most prominent stockholders in the Metropolitan. Incidentally he is also a prominent captain of finance, and rated, by the smallest possible computation, as a multi-millionaire. The husband of the singer has always held the respect of his fellow-man, because of his persistent desire to earn his own living, displaying no inclination to subsist on the earnings of his gifted wife.

A year or more ago the wife accepted an engagement to sing in Europe and the husband elected to remain here, during which time he strengthened the regard in which his employers have always held him.

Last spring his wife returned. On board the steamer she made the acquaintance of the multi-millionaire patron of arts. Before the ship touched these shores a fervid friendship had sprung up between the financier and the prima donna. That has steadily ripened until now it has reached the stage where the woman has been persuaded to sever her marital ties.

In a desire to soothe the "wounded" feelings of the husband the financier has made a proposition to pay him a cash bonus of \$100,000 to not defend the divorce. Hubby has "reluctantly" acquiesced, at the same time confiding to his intimate friends that while his wife may be worth that sum to the multi-millionaire, he cannot "see" her at the figure.

The prima donna has selected an apartment of her own and will move from the domestic hearthstone just as soon as the papers in the divorce suit have been prepared.

ORGANIZING "THE PENALTY."

Chicago, Dec. 27.

Klimt & Gazzolo have organized a road company to open New Year's day in "The Penalty," playing the Stair & Havlin time.

This firm has also secured a theatre in Louisville for the establishment there of a stock company. George Fox, well known here as a producer, goes there for the firm as stage director. Fox recently married Gladys Montague, a leading woman.

MAYBE GABY'S GOING HOME.

Gaby Deslys may be going home soon. Her contract with the

Shuberts expires Jan. 14. Up to Wednesday no further extension had been agreed upon, although there was some talk of prolonging the French girl until the end of January.

It has not been yet settled whether Harry Pilcer will go to Paris with Gaby to appear with her, or leave later. Perhaps Harry may not go at all. An agreement was drawn up some weeks ago binding Pilcer to dance with Gaby in the French capital during March and April, but the matter has hung there since.

"FIX-IT" COASTWISE.

Alice Lloyd and "Little Miss Fix-It" will leave the Montauk, Brooklyn this week. Then the show will travel up in Canada, and stop off a week at the Studebaker, Chicago, on its way to the Coast.

PAWTUCKET, LEGIT STAND.

Pawtucket, Dec. 27.

The Bijou, controlled by the interests which run the Keith and Scenic, heretofore devoted to stock, will be reopened with legitimate attractions. Two and three-night engagements will be made.

"PRINCESS" GOING OUT.

The Shuberts are sending out "The Balkan Princess" again, after a lay-off, the Louise Gunning show opening Monday at Buffalo.

There have been several changes of late. Fritz Maclyn returns to the cast and Arthur Pell leaves it, having joined Henry W. Savage's "Boy Blue."

IRISH PLAYERS GOING.

The Irish Players, after a fairly profitable engagement at the Maxine Elliott theatre, close their New York stay to-morrow night, going from here to Philadelphia for a two weeks' engagement.

The Players play Chicago after Philly and sometime in the early spring or possibly in February, the Irish company will play a series of dates in western college towns.

The Players will close the tour sometime in March when they will return to Ireland. Liebler & Co. have made a nice sum of money out of their New York engagement, largely due to the extensive publicity the Players received through a riot at the theatre during the first performance of "The Playboy of the Western World."

BOOKING FAR AHEAD.

Chicago, Dec. 27.

The management of "The Garden of Allah" has caused to be announced here that Sept. 2, 1912, has been decided upon as the date on which Chicagoans will get their first glimpse of that play.

The Auditorium has been selected for the scene of the production.

SEVEN NEW TO CHICAGO.

Chicago, Dec. 27.

No less than seven of the "loop" theatres have new attractions for Christmas week. A majority are openings of note.

The changes brought in "The Kiss Waltz" to the Lyric, "The Spring Maid" to the Colonial, "Two Women" to the Olympic, "Pomander Walk" to the Grand Opera House, "The New Code" back to Powers', "The Campus" to the Whitney (reviewed in Chicago news column of this issue), and a revival of "Ten Nights in a Barroom" to the Globe.

FINE PRESS WORK.

The one hundredth performance of "Bought and Paid For" took place at The Playhouse Dec. 18.

It being the week before Christmas, William A. Brady sent out invitations to newspaper editors in Philadelphia, Trenton, Atlantic City, Camden, New Brunswick, Paterson, Passaic, Newark, Perth Amboy, Bayonne, Burlington, Elizabeth, Plainfield, Springfield, Mass., New London, New Haven, Bridgeport, Greenwich, Albany, Troy, Peekskill, Poughkeepsie and other nearby towns, to witness the performance as his guest, supplying them with transportation and refreshment.

At a comparatively small cost Brady received over one hundred columns of favorable comment on his presentment.

MISS RUSSELL'S SPEECH.

Liebler & Co., like nearly all the managers of stars, are suffering a dearth of plays for their stellar luminaries. There being nothing in sight in the way of a suitable vehicle for Annie Russell, it occurred to George C. Tyler it would be a good scheme to place the lady in vaudeville for the remainder of the current season. So, without consulting Miss Russell the proposition was placed before Percy G. Williams, who promptly acquiesced.

Then, and not till then, Miss Russell was communicated with and informed of the glorious scheme. Always a gifted reader, Miss Russell was at her best in the "denunciation" speech alleged to have been delivered over the telephone in response to the notification.

NEW "ADVANCE" EXPRESSIONS.

Lincoln, Neb., Dec. 27.

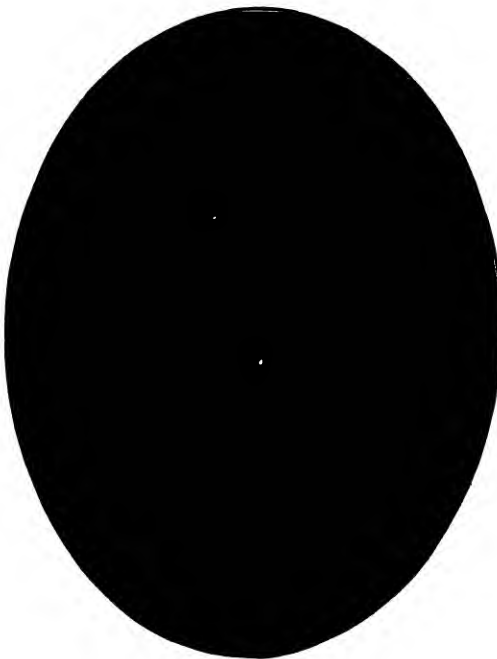
Two advance agents met here this week. One asked the other how business was. He replied "we are stuffing them." When asked how business was in a certain small town in Kansas the reply was that it was the "only gosh-darned-near-bad one" they had had.

The other agent queried further and was informed that "we were to take the first hundred and fifty that came in but only \$17 worth of folks showed up."

LYCEUM HOUSE ONLY.

New Orleans, Dec. 27.

The Forum, a local lyceum organization, has leased the Colonial, formerly the Winter Garden. The place will be devoted to lectures and similar entertainment exclusively.



MARY ELIZABETH.

The reproduction of the likeness of Mary Elizabeth, on the inside back cover of the Anniversary Number last week was an excellent picture of that pretty young woman.

Above is the latest photo of Miss Elizabeth, from the Gould & Marsden studios, New York.

The past two seasons have proven to vaudeville managers that personality means much in the value their attractions bear to the box office. Seldom, however, does the manager secure personality and ability in one bundle. That Mary Elizabeth has both was recognized immediately by the fraternity when she first appeared in the larger New York vaudeville theatres a few weeks ago.

The young woman sings songs and tells stories—little, short, pithy ones—with a nice, enjoyable point. Miss Elizabeth can tell a story, and she can sing a song. There are so few upon the stage who can do either that Miss Elizabeth almost ranks as a "freak" among "single women" through her rare double accomplishment.

There's a bright future in front of the young woman. She does not come under the heading of an "accident," having had all necessary stage experience, gained out west.

Max Hart represents Miss Elizabeth in her vaudeville engagements. Christmas Day she commenced a United Booking Offices' route, at Chase's theatre, Washington. Next week she is at Proctor's, Newark.

FINISH BECK-ALBEE FIGHT, WITH BECK PICKED TO WIN

**Announcement of Martin Beck's Intention to Invade
New York Sends the United Booking Offices'
Managers Up in the Air. Reported Beck
Planned Entire Campaign Before
Firing First Gun. Other Reports.**

The Christmas present given his associates of "The Allied Vaudeville Interests" by Martin Beck was something the "friendly alliance" will never forget. It was merely an announcement that Mr. Beck would have a New York vaudeville theatre. Acting like a bombshell, it sent the United Booking Offices managers straight up in the air. At the last reports they were still there.

The authorized statement made by Beck, printed in the New York dailies last week, after VARIETY had carried a story that Beck would be in New York, amounted to little more than an open declaration of defiance between the Orpheum Circuit, as represented by Beck, and the B. F. Keith Circuit, as represented by E. F. Albee.

Albee has been posing around as the Grand Old Boss of the vaudeville business. Believing he had executed a coup during Beck's absence in Europe some time ago by securing control of theatres booked by the Orpheum Circuit in Cincinnati, Indianapolis and Louisville, Albee has since leaned back in his chair, languidly inquiring who was Martin Beck, when the question came out.

Beck helped Albee along in his belief, until the chief of the United Booking Offices was completely lulled into a feeling of security, rudely shattered when the "Beck in New York" news broke.

It is understood that during the year or more that Beck has been smiling, and saying he hoped to see the consummation of an amalgamation between eastern and western vaudeville interests, he has been at all times working on the proposition of playing vaudeville under his own management in New York City. All details were arranged before the first inkling leaked out. The proposed Beck's Palace at Broadway and 47th street has been the most closely guarded secret the show business ever held.

In the coming scrap between Beck and Albee, it looks like Beck all over. Whether the fight goes to an open declaration, before or after the Palace shall have been built, or whether any other arrangement is entered into regarding the Beck uprising, the victory will be Beck's. The United Booking Offices is in no position to dictate to Martin Beck, and Beck is in no mood to "settle" with it, excepting upon his own terms.

Those terms, almost unquestionably, will be written or tacit consent to his New York entry, and if not settled upon that understanding, there remains little doubt among the vaudeville people who appear to know that the Orpheum Circuit will book its own shows in its own houses from San

Francisco to New York, most likely by way of the principal cities between here and Chicago as the added spokes to the Orpheum chain.

Following the announcement of Mr. Beck's the usual "war proclamations" were issued by Albee on behalf of the United. They even included statements that Percy G. Williams would build a vaudeville theatre in Chicago, where, at present, the only first-class variety house is the Majestic, belonging to Mrs. Chas. E. Kohl.

In the excitement attendant upon the Beck deft, one important factor in the coming struggle was overlooked, in the stories sent out to the press. The factor is Herman Fehr, a gentleman from Milwaukee, whom no one has ever accused of working with a brass band attachment. Mr. Fehr is interested with Mr. Beck in the New York proposition, and Fehr built the new City Hall Square theatre in Chicago. It will open late next month or shortly after, renamed the Palace, and under Beck's general management. A story is said to be behind this close affiliation of Messrs. Beck and Fehr, but that the combination means business all the way through has been shown by the apparent thoroughness with which they have perfected their plans, laying out a plan of campaign to govern them in the future against all the "statements," announcements and even actual moves that Albee may put forth. The Palace, Chicago, gives Beck a stand there, against all contingencies, even the loss of the Majestic's bookings.

The circulation of a story that Albee had sent a "delegation" out beyond Chicago to look for available sites in western cities where there are present Orpheum theatres didn't carry a tinge of genuineness about it. Albee might have secured John W. Considine's consent to a story that B. F. Keith intended buying the Sullivan-Considine Circuit. The S-C Circuit parallels the Orpheum Circuit, playing three shows daily. It was looked for that Albee would try to induce Considine to agree to a statement that his western circuit would play twice daily shows, although under the present conditions all the variety showmen who understand the western situation would have known that Sullivan-Considine are not yet ready to take that step. If taken, it would leave the three-a-day field open for the Pantages Circuit, just now Sullivan-Considine's opposition. The United might offer to book for Pantages, but before Pantages accepts the offer, he will likely ask the United what it has to book. In this connection, it has been often reported, the Orpheum and S-C circuits are linked

by a working agreement relating to the admission scale.

All other talk of placing opposition against Beck and the Orpheum Circuit (excepting maybe at Sioux City or Evansville) simply brings smiles from the knowing bunch who had almost given up hope that Beck would ever make a stand. Martin Beck has been the logical man to make the very move he did, for the past five years.

The affair reached a show down last week. The "Duma" or former agreement regarding territorial rights existing between the eastern and western vaudeville contingents has expired. For a year back Albee has been asking Beck to renew the agreement. He was not so insistent after securing the southwestern houses, however, believing then he had Beck "whipped." Beck "stalled" on "The Duma," although, it is said, he was urged by some of his partners to sign up again with the United, that they might feel at ease over the vaudeville outlook.

The story is, it was that outlook which prevailed upon Beck to brush aside all overtures made for him to sign.

The vaudeville "outlook" hasn't been brilliant for some time. It is said Beck finally concluded if he were to protect the Orpheum Circuit properties in the west, with a brand of vaudeville that held drawing power in itself, it would be necessary for him to have a producing centre in New York. With another big house in Chicago, such as the new Palace there will be, the historians claim Beck feels he is in condition to stand pat, meanwhile watching the other fellows.

It was not long before the vaudeville sharps got to work on the new aspect. They figured out which managers of the present "United bunch" would "flop to Beck" at any time the latter indicated he was ready to receive them. People who know Beck say it is not his ambition to become the head of any big vaudeville agency, nor does he want to book a miscellaneous collection of vaudeville theatres he neither owns nor holds an interest in. The Beck plan of procedure will be, according to the story, to build in cities where he can not buy; in other towns he cares nothing about, if those managers preferred booking through his office, he would enter no objection. This provided, of course, the United starts an aggressive warfare against him.

A report that F. F. Proctor might join Beck seemed to have slight foundation, and looked more like an "inspired" statement from the United to suggest the move to Proctor, in order the profits of that agency might then not have to go so many ways. Proctor now holds an office and interest in the United. Other important "United managers," though, in the event of a decided scrap between the east and the west might be found on the Beck side any morning after the fight started.

It is well established in vaudeville that Albee never attracted men or business to himself or his agency through any other means than sheer brute force, or, as in the case of Percy G. Williams, great inducements. As the managers in the United are held

by no stronger bonds than these, the United's foundation is a very frail one, with a competitor of the strength of Orpheum Circuit against it.

It is anticipated that after the customary period has passed, and the United's press agents have printed all the stuff given to them during it, the United will attempt to "do business" with Beck. When that time is reached, Beck's position on the New York proposition and vaudeville in general will be made quite plain, according to information.

The policy of the Palaces, New York and Chicago, will be vaudeville, considerably upon the European Continental style. It will be called by Beck "New Vaudeville," to distinguish it from all other.

The New York Palace has been designed to seat 2,600 people. It has the second best location in Long Acre Square. The best site there is not suitable for a large house. The Palace will oppose the Winter Garden, Hammerstein's and Colonial. Likely the least of these three to be affected would be Hammerstein's. With some little shifting about of bills, Hammerstein's, with its splendid natural advantages, would probably suffer less loss than either the Shubert's Winter Garden or Mr. Williams' Colonial.

There was a story running about during the week that as a last resort to prevent Beck building, Hammerstein's Victoria might be offered him upon sale terms. E. F. Albee advanced \$100,000 to Oscar Hammerstein a year ago upon the property, taking an option to purchase by March 1, next, at \$1,250,000. Beck offered \$600,000 for the property at one time, but upon Albee stepping in with his cash loan, Beck abandoned all idea of the Hammerstein corner. Albee doesn't want the corner unless it will aid him in keeping Beck confined to the west. William Hammerstein has made a wonderful success of his house there, but the Keith policy, which Albee would install (knowing no other), would quite likely prove only attractive to such Y. M. C. A. young men as are allowed in the Broadway section.

The volume of talk let loose by Willie Hammerstein on the subject has set the wise-acs to thinking Mr. Hammerstein would listen just now to a Beck proposition to buy the Victoria. Willie isn't talkative, as a rule.

The new Palace is to have a Broadway entrance three doors south from the 47th street corner on the east side of Broadway. The theatre will run back on 47th street, flush with the Hotel Somerset. The building operation will run into the millions. Martin Beck is reported to have placed \$500,000 into the project, as his first investment.

The most common expression heard since the news went out that Beck would have a New York house is "That if Beck does it, he'll save vaudeville."

For the first few days after the Beck announcement appeared, the New York Herald carried a story daily about the forthcoming "Vaudeville War." Each story read as though the Herald man had been tipped how to go after it, and the absence of any

(Continued on page 13.)

ABOUT THE MANAGERS' BANQUET.

Should the Vaudeville Managers' Protective Association proceed with its intention of holding a banquet for members only at the Hotel Astor Jan. 18, several of the managers in the Association will want to know why the invitations have been limited to members only, and the object sought through that.

The more prominent vaudeville managers are members of the V. M. P. A. Other circuits are represented in it by one man. These circuit managers, according to the story around, would like to pass the invite on to their associates in business, who, they believe, are as much entitled to any distinction the banquet will convey, as they. The V. M. P. A. without any meeting called to consider the subject, has informed the inquiring members they must come alone, if they go at all. Unless the arbitrary decision is revoked, it is quite likely the V. M. P. A. will be a number of managers short when sitting down to Mr. Astor's dinner.

From the present outlook, there will be plenty for the vaudeville managers to talk about when gathered with their feet beneath a table. It may be the V. M. P. A. will change the billing from a "banquet" to a "special meeting."

MADISON ST. NIFTY.

Chicago, Dec. 27.

Madison Street is responsible for many a nifty and many a laugh but the latest tops the list. Walman, the violinist, was engaged for the Casino last week and the management, not wishing to use his name, billed him as Signor Melanchrino.

LEE KRAUS' PARTNER.

Chicago, Dec. 27.

Vera Peters, for several years the private secretary of A. E. Meyers, will sever connections with the agency this week and move into the offices of Lee Kraus, with whom she has entered into a partnership for the purpose of booking acts.

The firm name will be Kraus & Peters. Temporarily the new firm will remain in the Chicago Opera House Building.

Although but a year in the agency line, Mr. Kraus has built up a very profitable business. With the exception of A. E. Meyers, his is rated as the largest agency in Chicago.

ROSE COGHLAN'S SKETCH.

Vaudeville has once again been selected by Rose Coghlan, who has a sketch called "Her Excellency, the Governor," for the next visit.

Miss Coghlan was lately drawn away from the variety stage by "The First Lady of the Land," in support of Elsie Ferguson.

TWO "BREAKING IN."

Jesse L. Lasky's "Visions of Art" a turn modeled upon that shown over here by Simone De Beryl, will be given its premiere at Mt. Vernon next week.

At the same time and place Clay Smith and Marie Jansell will "break in" their new act.

TIME CLOCK'S EVEN BREAK.

The time clock in the United Booking Offices made a record over Louise's Monkeys, playing this week at one of the Percy G. Williams' theatres in New York. Wednesday of last week, two "slips" calling for the act carried the exact time (10:25) when they were stamped. As priority of booking on a rush order is decided by the clock, and the simultaneous clocking had not previously occurred, Sam K. Hodgdon had a few moments of perturbation before letting the hammer fall for the Casey Agency, with Jenie Jacobs as the pleader. Jules Delmar was Miss Jacobs' opponent, making a claim for the turn for the Majestic, Utica. Paul Durand would have received the credit for the booking, had Mr. Delmar secured the monkeys.

When an act is called for among the United men, a slip of paper is made out, recording the details. This slip is stamped by the time clock, and passes on to Mr. Hodgdon, in charge of the booking department. The closeness of the race between Miss Jacobs and Mr. Delmar indicated that each "knew a little something," and both must have spurted for the clock, making out the slips on the run.

DICKEY OUT OF BILL.

Chicago, Dec. 27.

Tuesday night Paul Dickey and his company, who opened in a sketch Monday at the Majestic walked out of the theatre displeased it is said with the position on the program.

KNEW COHEN'S PICTURE.

Chicago, Dec. 27.

A postcard came to the Sherman House Monday, having nothing more on the address side than the name of the hotel. A picture of Meyer Cohen, the music man, clipped from some daily paper, was attached.

The clerk recognized the likeness and sent it on to the Charles K. Harris office in New York.

BENEFIT ALL WEEK.

Philadelphia, Dec. 27.

A monster benefit has been arranged for the entire week commencing Jan. 8 at Dumont's new theatre (Ninth and Arch streets), the proceeds to be turned over to the widow of the late Lew Simmons.

Any subscriptions received will be acknowledged by the treasurer of Dumont's, where the money can be sent direct.

Since the tragic death of her husband, Mrs. Simmons' health has been greatly impaired.

A. BINGHAM GETS HER PRICE.

The price has been paid by United Booking Offices managers for Amella Bingham. The actress asked for \$1,250 weekly in vaudeville, but E. F. Albee, general manager of the Keith Circuit, among his other duties, ordained that not more than \$1,000 should be given her.

On top of that, however, the Columbia, Cincinnati, owned in part by B. F. Keith, has taken Miss Bingham at the \$1,250 figure. She also plays Detroit and Rochester for the same amount in each place, opening at Detroit, Jan. 15.

SUNDAY SHOWS THREATENED.

(Continued from page 3.)

The meetings with the societies were accepted as an indication that the Rats had decided to "go after the Sunday shows." In New York, where the Sunday performances stopped or forced to become "straight" concerts, the money loss to the managers would be considerable.

It is said that the Rats have looked upon this side of the question, and even gone so far as to decide that were all the Sunday show houses in New York closed, some vaudeville theatres would have to give up the business.

It is claimed by some managers that to close up the vaudeville theatres would not place one or two managers under any financial strain, they having already become wealthy through vaudeville, but the other managers would feel it keenly and suffer accordingly. It is well known among vaudeville people that were the Sunday income removed from several local variety houses, no profit could possibly be shown by these theatres from the receipts of the remaining six days weekly they give performances.

Outside New York City several vaudeville theatres, east of Chicago, keep open but six days of the week. In these the actors are paid the same salary received in the seven-day houses. The theory of the Rats, as understood, is said to be that the salary and ability to pay it hinges more upon the managers than it does upon the number of performances; that if present managers can not make their houses pay on a six-day basis, others can, and as far as the actor is concerned about his salary being cut in New York, and the New York standard generally accepted, that the vaudeville manager needs the actor, therefore if the actor holds out for his usual price, he will get it whether playing six or seven days in the week.

The agitation over the Sunday shows, aside from the union connection with it and also the Rats' affiliation with the unions, is believed to have arisen in the plan of campaign framed up for the Rats to follow, after growing tired of the manner in which the Vaudeville Managers' Protective Association handled the invitation to a conference, sent them by the Rats, and the indisputable "stalling" the V. M. P. A. has indulged in. Neither, it is said, did the tone of the last reply sent the Rats by the managers' association serve to appease the growing feeling that the effort being made by the actors' organization to bring about a peaceful settlement of the differences between the managers and actors was wasted time, and being used by the managers to their own best interests, instead of giving the actor any consideration at all.

The several legitimate theatres announced to open New Year's Eve with vaudeville shows, or productions disguised as vaudeville performances, may have much weight upon the Sunday matter. If the many local theatres are permitted to give the New Year's Eve (Sunday) show, it is believed the legitimate managers will thereafter make a concerted effort to change New York into a "Sunday town" in all branches of entertain-

ment. Should a hubbub result from the wholesale openings, the result will likely be a strict observance of the Sunday law for many weeks thereafter.

For the first time, commencing New Year's Eve, the Harris and Fulton theatres (both managed by Henry B. Harris) will have a pure vaudeville concert, booked in by Shea & Shay, who will continue to furnish the bills for the theatres each succeeding Sunday. The legitimate theatres will be operated on Sunday (only) by Flugelman & Cunningham and Moss & Brill, the two "independent" small time vaudeville firms, in opposition to the Fox and Loew Circuits. The Harris is next door to Loew's American; the Fulton will be considered opposition Sundays to Fox's New York Roof.

At the Liberty and Gaiety theatres Sunday evening "The Spring Maid" ("No. 3") and "Little Miss Fix-It" companies will alternate, with Alice Lloyd the drawing card at both houses. Besides Miss Lloyd's vaudeville specialty, the numbers and bits of the show will be given, the performance at each theatre commencing 8:15, with the companies exchanging houses at 9:45.

STREET CLOTHES SUNDAYS.

Indianapolis, Dec. 27.

Sunday vaudeville concerts may be permitted during the balance of the season. Artists who sing or play instruments are privileged to work in their street clothes.

HOLZMANN LEAVING FEIST.

"Abe" Holzmans, who has been connected with the publishing house of Leo Feist, retires Jan. 1, and will join Jacob Cantor, the printer of sheet music.



THIS IS WALLACE McCORMICK

Son of Mr. and Mrs. Hugh McCormick, who appeared at the Fifth Avenue theatre last week. He is one year and eight months old, and is the youngest ventriloquist in the world.

Young Wallace was a riot at the Fifth Avenue Monday. Sam McKee of the Telegraph said: "He is a cute little tot, who delightfully gave various imitations from an auto horn to the croak of a frog." The Clipper: "He is the cutest kid ever seen on the stage and his efforts to entertain won the hearts of all."

He is now booked solid with his father and mother (McCORMICK AND WALLACE) by their managers, ALBEE, WEBER & EVANS.

AGENTS' LEAN XMAS.

This hasn't been the joyous Christmas season for the vaudeville agent that once was around the time Old Nick appears.

When the expressmen kept going right past their doors without stopping early in the week, all the agents were disappointed. They started to investigate, but could not find the reason.

One of the commission men silently consigned a pleasantly inscribed Christmas card to the waste basket, as he remarked that that was from a \$300 act which never thought of \$300 weekly until he presented the contracts.

Another turn thoughtfully remembered their agent by forwarding a nice collection of photos, each of themselves and each holding a different pose.

One young agent, thinking to take time by the forelock, mailed a Xmas card to his act a week before the schedule date. Written on the card was "I wish you a Merry Christmas." The act returned the same card, neatly placing below the inscription, "I wish you the same."

A gold watch or so bobbed up, and one or two other gifts were spoken of as substantial, but 1911 in the finishing rounds brought little more to the agents than a lot of bills forgotten last summer.

On the "small time" the agents fared as well as they anticipated, not expecting much. The "small time" agents when wishing to convey the information that someone received a present, use the expression, "From Sadie to Gus."

SEQUEL TO "HIGH LIFE."

A sequel to the humorous travesty skit, "High Life in Jail," will be made by Mike Simon and Ren Shields, producers of the original. The new production may not be seen until next season, but it is on the tapis, and will be called "The Lawn Party."

JIM'S GOING BACK.

Jim's going back, to Hammerstein's, on the corner where so many shines soar and drop then fade away, never to return some other day. But not so with Jim, who is an actor man, and laughs with glee as he is canned, which happened there when he appeared before, but it was Jim himself who sought the door.

The day was Monday and some horses ahead made James J. feel he would fall dead, so as he stood and watched the band, Jim shouted for the ponies I won't stand. He left right there, and they did say, never again will Jim Morton play, for us who must run these theatres United, this sort of thing can not be righted.

Time has passed since the deed was done, and don't you know they need acts in one, and as of good acts there is always a lack, why that's the reason Jim's going back. Back to Hammerstein's on the corner, where the funny man can surely garner, laughs and shrieks while he talks and walks, making fun there for the clotted gawks. Jim looked and listened when Willie beckoned; oh, yes, the date is Jan. 22.

KERNAN OUT OF UNION HILL.

The Hudson theatre, Union Hill, N. J., the Grand Old "H. H." Vaudeville Theatre of the Universe, has changed managers again. Jean Kernan, who was shifted from the booking rooms of the United Offices to the Jersey Heights upon which the vaudeville house stands, is back again at his former post.

Mr. Kernan survived for a few weeks. He contrived while marooned to pick up a quantity of the Dutch lingo that the Union Hillers only speak and understand. While away Mr. Kernan became personally acquainted with the entire vaudeville-going population of the New Jersey town, consisting mostly of the several store keepers who visit the Hudson each week before the bill board passes expire.

TOMMY GRAY SATISFIED.

Johnny Stanley will replace Thomas J. Gray in the act in which Gray appeared with Fan Bourke.

Gray still retains an interest (financial) in the act. In retiring after a brief career on the stage, Gray says: "I had to become an actor for them to find out I was a good writer. Having proven that, I'm now satisfied."



MAY TULLY

Wish everybody she knows a Happy and prosperous New Year.
Week Jan. 8, Bronx, New York.

RICE'S "CINDERELLA."

Chicago, Dec. 27.

Edward E. Rice will give his "Cinderella" vaudeville act a week's try-out next week at the Plaza theatre.

TABLOID "MILLIONAIRE KID."

Chicago, Dec. 27.

Kilroy & Britton have had "The Millionaire Kid" rewritten for tabloid presentation in vaudeville.

REFUSED, AND DIDN'T.

Detroit, Dec. 27.

Mayme Remington refused to open the show at the Temple Christmas Day, declaring she was given to understand she would receive a better spot on the bill.

The local manager called up Carl Lothrop in New York for advice. As it was impossible to replace the act, Miss Remington was given her way.

BERNSTEIN IMPRESARIO.

The Frank P. Spellman circus aggregation returned Monday from its stay as the entertainment features of the Insular Fair at Porto Rico. The troupe left here Nov. 25. Thirteen of the eighteen show days on the island were rainy ones, but Mr. Spellman is reported to have put over his shows to a profit. He was guaranteed against loss by the Government.

Accompanying the outfit was Freeman Bernstein, interested in several of the concessions and the trip in general; also in the special engagement of May Ward (Mrs. Bernstein), engaged at a very large salary as special attraction (with her "Dresden Dolls") during the Fair.

While in San Juan Mr. Bernstein got in communication with William Noble and Juan N. Rosello, prominent citizens of the town. Rosello is the nominal manager of the San Juan Opera House, known as the Municipal Theatre. Mr. Noble (American) is influential in its direction and in other enterprises. He is secretary of the American Tobacco Co. of Porto Rico.

Bernstein entered into an agreement with Messrs. Rosello and Noble to furnish productions for the Opera House for a period of two years, commencing in January. Mr. Rosello returned with Mr. Bernstein to New York, his first visit here. He is rated as one of the Porto Rican millionaires, and wants his countrymen to hear real grand opera, which Bernstein will supply, the first consignment starting south Jan. 6, to remain at San Juan for four weeks, with a possible extension of four more.

The San Juan Opera House has been drawing its operatic talent from Italy, paying as high as \$10,000 in a lump sum as a guarantee. Bernstein is unrestricted on the money end, and has started to collect an organization he says will surprise the country people down there after what they have been given. A company of forty or more will be gathered, with about fifteen principals, all operatic.

Mr. Bernstein is enthusiastic over Porto Rico. He says it is his dream of an ideal country. While Bernstein does not propose to discontinue his agency business in New York, he will arrange to give the southern proposition full attention.

Mr. Rosello has two sons at American colleges. They were in New York Tuesday to see their father.

FOREIGN ACTS CANCEL.

Of the very few foreign acts engaged this season for American vaudeville, some are canceling.

Gobart Belling, with an animal turn, has found it necessary to turn aside his American engagements, through an embargo placed by the immigration authorities against animals entering this country at present, some disease of the hoof being prevalent.

Another prominent English act, Hetty King, listed to shortly commence a tour on this side, has called her time off. Miss King at first requested a postponement on account of illness, and now an operation necessitates the cancelation altogether, for this season.

HEADLINERS DON'T APPEAR.

Baltimore, Dec. 27.

Irene Franklin and Burt Green, headlined at the Maryland this week, did not appear Monday, owing, it is said, to the sudden illness of the latter while enroute here from New York.

Green ate some meats at a Broadway hotel Sunday night, which caused him violent pains. No serious results are looked for.

Emma Carus filled in at a late hour Monday night.

BAILEY AND AUSTIN APART.

The team of Bailey and Austin have separated. They started out this season with the show, "Top of the World." Last week when the company was due to open in St. Louis, the principals failed to appear, and the engagement was called off.

Since then an announcement has been given out stating a formal dissolution had taken place. The members were Fred Bailey and Ralph Austin.

AGENTS CONFERRING.

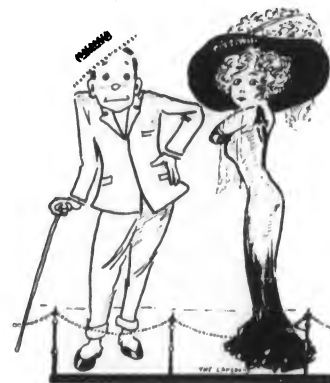
The vaudeville booking agents have been conferring several times during the past week. It is said the meetings were called to discuss various phases of the booking business.

"OLD HOME" A CLEAN UP.

Philadelphia, Dec. 27.

Manager Harry T. Jordan is boasting of what his "Old Home" week in Keith's Chestnut Street house did last week. Twelve capacity performances for the week before Christmas is a new record for the house. Mr. Jordan is waiting to hear from some other town that can show such returns.

While no figures are given out and it is admitted that the house record was not touched, it sounds like a clean-up for the anti-Christmas period with business off several points in every other local theatre. The baseball sketch "Learning the Game" with Bender, Coombs and Morgan of the Athletics and Kathryn and Violet Pearl, was the headliner. The others were Walter C. Kelly, Ed. Wynn and Edmund Russon; Nellie V. Nichols, Five Muskalgirls; Three Escardos, Kelly and Lafferty, Middleton and Spellmyer, Vallecta's Leopards and special pictures of the world's baseball series.



JACK AND JILL WENT TO UNION HILL TO PLAY AT THE HUDSON THEATRE, THEIR MATERIAL FELL DEAD CAUSE THE PUBLIC HAD READ THEIR JOKES IN A SUNDAY PAPER.
THE LANCER

HYNICKA-SINGER FIRM REPORTED DISSOLVING

R. K. Hynicka Said to be Withdrawing His Two Shows from Jack Singer, Inc. May Place the Franchises on Market to Lease for Next Season

A story in burlesque circles this week was that R. K. Hynicka and Jack Singer had agreed to separate their interests, either immediately or after this season. When the split is to take place could not be learned, but the general information regarding the separation said that for the remainder of the present season anyway, Hynicka will direct his two shows placed with Singer last summer for production.

These two are "The Behman Show" and "Painting The Town," playing under the Eastern Wheel franchises of Hynicka's "Serenaders" and "Fads and Follies." "The Ben Welch Show" is Singer's property, playing under the franchise of "The Behman Show," jointly owned by the widow of Frank D. Bryan and Henry Behman, but leased to Singer, who exchanged it with one of Hynicka's shows for this season only.

In the dissolution, it is stated no agreement had been reached whether Singer will retain the title of "The Behman Show" for his next season's production on the Eastern Wheel, though this is likely.

Hynicka, according to report, will lease his franchises out for next season. Until then the two shows may be looked after by Charles B. Arnold, now acting as auditor for Jack Singer, Inc., which operates the trio of Eastern Wheel companies. Mr. Arnold put on and managed the original companies under the Hynicka franchises.

A number of burlesque people are guessing who will have the Hynicka franchises. Several applications are said to have already been filed.

The causes leading to the break between Hynicka and Singer in the middle of the season have not become known. Both "The Behman Show" and "Painting the Town" have been given considerable attention by Singer since opening, neither apparently having proven very satisfactory from the box office standpoint. The Ben Welch show is reported to be ahead, although the expensiveness of that company contributes toward keeping the profits low.

NEW WHEEL HOUSES.

Baltimore, Dec. 27.

The new Empire burlesque (Western Wheel) theatre, was opened under very favorable conditions Christmas Day with a \$981 audience at the matinee. A squad of police was necessary to keep the crowds back from the theatre entrances.

At night another huge crowd was present, with about \$1,000 in the house. The house seats about 2,100, and is one of the handsomest on the Western Wheel.

George W. Rife is managing the house. The Monumental, which formerly housed the Empire attractions, has been taken by Messrs. Tomechef-

sky & Eaglestein, who control the People's theatre, Bowery, New York. They will play Yiddish shows there.

Newark, Dec. 27.

The new Empire opened Christmas Day. It seats about 1,600. Frank Abbott, formerly connected with the Eastern Burlesque Wheel, is manager.

PAT WHITE OUT OF SHOW.

Pittsburgh, Dec. 27.

Pat White left the Pat White Burlesquers at Cleveland, coming here, however, with the Western Wheel attraction. He may not rejoin the company this season.

The show is here at the Academy with a substitute in White's place.

ACCEPTS WASHINGTON SITE.

Washington, Dec. 27.

As the result of a visit of the Empire Circuit board of directors, last week, a site was purchased for the new Western Burlesque Wheel house, which will be built this spring and turned over for the regular season's opening next year.

The site is centrally located, said to be in a more convenient spot than the Lyceum where the Empire attractions are now being played. The new Empire will be built along the same plans as the new Empire, Baltimore, the Cramp Construction Co. having the contract. The new Empire will seat about 2,000.

ST. PAUL WEEK FILLED IN.

The open week left on the Eastern Burlesque Wheel circuit by the change in policy at the Shubert, St. Paul, will be partially filled in for the remainder of the season (after Jan. 21) by Eastern Wheel shows, making St. Joe a four-day stand, between Omaha and Kansas City.

The business at St. Joe will be carefully followed by the Eastern Wheel people, and if satisfactory, St. Joe will probably become a regular week stand on the Wheel next season. It is about three hours from Omaha, on a direct line to Kansas City.

The route of the Wheel with St. Paul out will revert to the former travel, from Minneapolis to Omaha. "The Queens of the Jardin De Paris" will lay off for a week to straighten the route, although the Eastern shows may play for a couple of days at Sioux City until the regular circuit picks up the St. Joe date, commencing Jan. 21.

The Shubert, St. Paul, commenced offering legitimate attractions of the Shuberts, starting last Monday with "Alias Jimmy Valentine." The business at the house for the burlesque shows, since the season opened (when St. Paul was added) proved very unsatisfactory.

RIDER SUCCEEDS MOE.

Chicago, Dec. 27.

Chas. E. Moe is no longer manager of the Star and Garter theatre, having been succeeded by Dick Rider. No reason is advanced for the change.

Mr. Moe has been in charge of the house for some time and evidently proved satisfactory to the firm.

For the present William Hyde is handling the business at the west side house and will continue to do so until Rider arrives from the east.

DIRECTOR MOYNIHAN.

John Moynihan (Lowry-Butler-Jacobs & Moynihan) has been appointed a director of the Empire Circuit to fill the vacancy caused by the death of George Heuck.

MANAGER BACK WITH SHOW.

Geo. Fitchett will rejoin the "World of Pleasure" show as manager at Chicago, next week. Mr. Fitchett has been ill.

Billy Farnum was engaged by Gordon & North to take a role in their other Eastern Wheel show ("The Passing Parade"), and did so at Omaha last Sunday.

CHANGES HOUSE IN ST. PAUL.

St. Paul, Dec. 27.

The Western Wheel burlesque shows next season will be booked into the Colonial theatre, the new vaudeville house owned by Milwaukee interests represented by Herman Fehr, a big Empire Circuit stockholder.

The Empire people must give up the Star, one of the oldest theatres in the middlewest.

SMALL TIME BURLESQUE.

New Orleans, Dec. 27.

A new departure in the south is the small time burlesque show, carrying half as many choristers as are employed ordinarily, with the comedians receiving half their regular salaries and the patrons paying half the usual price of admission.

Managers of these productions advertise a laugh every two minutes instead of every sixty seconds.

JUST BRILL AND MOSS.

It was erroneously reported William Fox and Sol Brill had bought a theatre site on 44th street and Fifth avenue, Brooklyn.

The 86th St. Construction Co. (Inc.), with Sol Brill, president, and Ben. S. Moss, secretary and treasurer, has the property and is building the new Bay Ridge theatre.

PROCTOR'S ALBANY HOUSE.

Albany, N. Y., Dec. 27.

F. F. Proctor has announced his intention of building a \$250,000 theatre on Central avenue, above Quail street. The site is in the West End, and formerly the Bijou Park. The capacity of the theatre will not be less than 2,000.

It will probably play "pop" vaudeville.

PITTSBURGH HOUSE OPENED.

Pittsburgh, Dec. 27.

The new Harris Theatre, owned by John P. Harris, was opened with pomp and ceremony Christmas Day, offering "pop" priced vaudeville. Mayor W. A. Magee delivered an address and said the Harris theatre meant the solution of cheap vaudeville in this city.

NICE HOME FOR MANAGER.

San Francisco, Dec. 27.

John Morrissey, manager of the Orpheum here, is building a beautiful home on Piedmont Heights, in the most fashionable part of Oakland.



NELLIE SEYMOUR.

CHARACTER SINGING VOCALIST.

A favorite and well-known entertainer. Miss Seymour since appearing as a single turn has been very successful. She is in much demand by club agents. Address care VARIETY, New York.

FOX BUCKS THE PATENTS CO.; WON'T STAND TO BE TRIMMED

The Only Renter to Make a Move to Preserve His Rights Against "The Trust." Reported the Patents Co. Wants to "Settle"

William Fox, through his Greater New York film rental agency, put one over on the Motion Picture Patents Co. last week, when Mr. Fox secured a temporary injunction against it in the New York Supreme Court, on a complaint of over 200 pages drawn by Rogers & Rogers, Fox's attorneys.

The argument on the injunction was to have been held Dec. 26, but was adjourned until yesterday. Hardly before the papers had been served upon all manufacturers in "The Trust" and the General Film Co., it was reported The Patents Co. was "trying to do business with Fox."

The complaint made out a prima facie case against "The Trust" that looked very strong on paper. It recited all the "deals" and other things the Patents Co. manufacturers had gone through before they considered themselves strong enough to sew up the moving picture business. It also contained affidavits of Fox and other men tending to prove an evident desire on the part of the Patents Co. to filch Mr. Fox's license as a renter without properly recompensing him for his exchange business, and without giving a good reason why the license should be canceled.

Of the 125 renters in the moving picture business handling "Association" film before the General Film Co. was organized, Fox was the last the Patents Co. tackled. (General Film Co. and M. P. P. Co. practically same concern, although each is incorporated.)

The complaint relates how Fox was called over to the General Film Co. office, where Percy L. Waters offered him \$90,000 for the business of the Greater New York Film Exchange, with the understanding he surrender his M. P. license and get out of the picture business as a renter. Fox asked \$125,000, when J. J. Kennedy and H. B. Marvin, the two Biograph manipulators, were called in. Both are now the moving spirits of "The Trust." Kennedy sparred with Fox and Fox called, meanwhile probably consulting his attorneys. It would seem that thereafter Mr. Fox acted by advice of counsel only. When the Patents Co. after a couple of cancellations and revocations of the cancellations, finally put an ultimatum to Fox, he made a stand, went into court, and the other renters around New York say Mr. Fox has the Patents Co. backed up against the wall through evidence furnished by itself.

The report is that Fox would not have sold for \$125,000 at any time. His rental business is bringing him in from \$60,000 to \$70,000 yearly. He wanted to retain his license. The injunction prohibited the Patents Co. or any of its manufacturers from refusing service to Fox in the customary manner after Dec. 25, the last date for

which a cancellation notice was mailed.

Several of the New York renters had sold out or been pushed out of the picture renting business by "The Trust." Miles Bros., the original picture firm in New York, at one time making as high as \$100,000 annually, are said to have been plunged into bankruptcy through the methods pursued by the picture magnates. The People's Film Co. (Marcus Loew), making an average of about \$25,000 yearly, is said to have sold out to the General Film Co. for \$50,000, with the alternative of losing its license to handle "The Trust's" pictures if the price was refused. Other renters had their licenses canceled arbitrarily, while others took what was offered and thought they were lucky to get that, excepting Fox.

The report in the trade this week was that the Patents Co. is afraid of the Fox suit, fearing if Fox succeeds, all the renters pushed out during the past two years will bring actions against the General Film Co. and the Motion Picture Patents Co. to recover.

Upon the General Film Co. assuming control of the renting field, with the Percy L. Waters' agency (Kineto-graph) as a nucleus, "licensed" exhibitors have been told what to do and how to do it, becoming mere manikins.

Associated with Rogers & Rogers as counsel for Mr. Fox are Samuel Untermyer and Judge Alton B. Parker.

MAY LOSE GOLD MINE.

Boston, Dec. 27.

Marcus Loew has a gold mine in the Orpheum theatre here, but he is liable to lose it. Mayor Fitzgerald is very keen for cutting a new street through to Washington from Tremont, as an extension to Hamilton place. In order to do this, it would mean the eradication of the Orpheum.

ACTS WOULDN'T PLAY.

Tampa, Fla., Dec. 27.

Greaseon's theatre, playing five acts through the Hodkins' Circuit, is dark. Artists wanted part of salaries advanced just before Christmas. The management refused to come across and the acts would not go on.

Acts at Greaseon's seem to have trouble securing their money. The Inter-state bill (Nov. 27) would not open until the manager placed the cash in bank. He refused. The local Orpheum management came to the artists' rescue, turning his house over for a benefit performance.

N. H. Harrison, connected with Winfrey Russell in taking care of the Hodkins' business at Chattanooga, on his return, arranged for three benefit performances at Greaseon's, but the acts having money enough to be independent, would not accept.

FINISH BECK-ALBEE FIGHT.

(Continued from page 9.)

harangue by Albee in them led to a report Beck and Albee had reached an agreement that, regardless of the outcome, the Orpheum Circuit would not invade the "Keith towns," principally Boston, Philadelphia, Providence and Cleveland. It is understood Beck did inform Albee, before the printed announcement, of the Orpheum's intention to locate in New York, but it is also understood no understanding of any sort was arrived at between the two men, Mr. Beck merely informing the head of the United Booking Offices as a matter of courtesy to former associates.

The "small time" got into the "big time" rumors through the close relations between Pat Casey and Martin Beck, Pat Casey and William Fox and Pat Casey and A. L. Erlanger. While the Erlanger name happened last, it may become more prominent before the United-Beck affair is finally settled.

The Fox "small time" chain was brought into the rumors because of the available theatres Mr. Fox has, which could be utilized for "big time" vaudeville in an extremity, and the other uses Mr. Beck might find it convenient to make of them when in New York, Fox willing, of course.

Mr. Beck is also very friendly with "The Syndicate," which may have some theatres in New England and between New York and Chicago that could try out another policy without limiting Klaw & Erlanger's legitimate business. K & E might relish an expert vaudeville handler like Beck trying them out with his variety shows.

Even the Western Burlesque Wheel broke into the stories, through Mr. Fehr's connection. Fehr is interested in the Western Wheel Circuit. Western Wheel men around New York were speculating whether, if the United eventually persuaded Beck and Fehr in some way to abandon the vaudeville scheme, the new house could not be then used as a high class annex to the Western Wheel, as against the Columbia (Eastern Wheel) on the block above. While the Western Wheel managers liked this idea, it found no support otherwise, although the Western men still held to a hope that with the success of Beck's Palace established, Mr. Fehr would build them a regular burlesque theatre in New York, which the Western Wheel needs so badly.

Mr. Beck's plans for his New York Palace comprehends everything the vaudeville artist now claims is lacking, for the furtherance of his art and business. There will be a full producing department in the building, where aspiring authors and producers may avail themselves of the facilities afforded. A bank will be established, and producers, who have had their proposed production favorably received by the Orpheum officers, may secure an advance of money to complete the act in hand. A miniature theatre will be a part of the plans. Here new acts may be shown the booking officials, who will pass judgment immediately, without running an "H. H." circuit as an adjunct to the agency.

The work of tearing down the build-

ings for the new Beck theatre is to commence at New Year's, according to the official announcement.

A report was along Broadway Wednesday that Oscar Hammerstein had either sailed for New York or would shortly reach here in connection with the new aspect of vaudeville as brought about by Beck, and the different position the present order of affairs placed upon his Victoria. Many vaudevillians thought it somewhat strange Willie Hammerstein had not put a proposal to Beck to work under the Hammerstein United's franchise (which includes the Times Square territory) reaching a working basis with Beck to include the operation of both the Victoria and Palace under the one franchise.

THE NEW DE KALB.

When the new De Kalb theatre (De Kalb avenue, between Broadway and Bushwick avenue, Brooklyn) threw open its doors Dec. 18, it seemed as all of Brooklyn wanted to get inside. The handsome new house accommodated 2,600 people.

The people turned out en masse for many reasons. First, it was Brooklyn's newest house of amusement. Second, the bill was headlined by Edna May Spooner and stock company in the first of a series of 30-minute sketches which she will offer this winter. Third, the admission prices were within reach of all and again the people figured out that it was an event not to be overlooked.

The De Kalb is the latest of the Cunningham & I. Fluegelman chain of "pop" theatres that are springing up as opposition to Marcus Loew and William Fox in the local low-priced vaudeville field.

When one inspects every nook and cranny of the house, he imagines he has covered a forty-acre lot, so much space does it occupy. The interior is complete in every detail and compares favorably with the largest and finest equipped theatres in the United States. There are boxes, gallery and balcony, and each commands full view of the stage. The general color scheme is green and Roman gold.

Though Leon T. Carpenter will be house manager, I. Fluegelman will look after the general interests of the house with Shea & Shay booking.

The bills change Mondays and Thursdays, with the prices ranging from 10 to 50 cents (for box seats). Five acts, in addition to the stock sketch, will be offered, with pictures in between.

BOHM RECOVERS COMMISSION.

The action brought by Frank Bohm against Verdin and Dunlop for \$100, commission claimed by the agent for engagements made by him for the act, was decided in Bohm's favor Tuesday, he receiving a judgment for the full amount.

The case was an important one to the booking men, settling the question for them whether the agent, upon completing his labor (which means the securing of engagements) is not entitled to his commission whether the act plays the dates or not.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Harry Thriller, Hammerstein's.
Rice and Clark, Hammerstein's.
James Ackerman, Hammerstein's.
Waters and Waters, Fifth Avenue.
Adair and Dahn, Colonial.
Coogan and Clark Sisters, Greenpoint.

George Lashwood.

Songs.

35 Mins.; One (27); Full Stage (8).
Colonial.

George Lashwood is proving this time his limitations by resorting to identically the same mannerisms and semi-dancing steps he displayed on previous visits, the same "bull" speech about "nowhere in the world are there such pretty girls as in New York," inviting the audience to join him in a chorus song and having it worked up for him by "boosters" as in previous times. Few "artists" resort to "damn" and "hell" to make a point, nor use Bert Leslie's gag, "There's a thousand reasons why I shouldn't drink." Mr. Lashwood opens with "Walking," new, a rather inane ditty, following it with his former hit "sea-sick sea." This in turn is succeeded by "O-O-O'Brien," intended as an "audience song," but it doesn't reach. The fourth, "I Forgot the Number of My House" is familiar. The finishing number is in full stage, depicting a hut somewhere in the wilds. The verses are interspersed with talk. It is called "Oh, For a Night on Broadway" and designed as a descriptive song, the story being about a young man who has been sent away by his folks to wean him from the white lights. A tripod is in the center of the stage with a "fire" underneath. The cable attached to the electric bulb for the fire effect is apparent to the audience. It might readily have been strung underneath the ground-cloth and enhanced the stage picture. There may be two things to commend in Mr. Lashwood's act—his rhapsodical emphasis to points in a song and the fact that he hails from England. It's a matter of preference between the two. *Jolo.*

McConnell and Simpson and Co. (1).
"The Right Girl" (Comedy).
21 Mins.; Full Stage.
Fifth Ave. (Week Dec. 18).

McConnell and Simpson have picked a sure fire winner in the new sketch, "The Right Girl," by Herbert Hall Winslow. It is along farcical lines and far fetched to a large degree, but that matters not, for the couple play it splendidly and the far-fetchedness becomes an attraction. The piece has everything, good lines, bright new business and snappy action. Miss McConnell plays a dual role capitally. She looks dandy as both. Grant Simpson is far better than in the former offering of the couple, getting more opportunities and taking advantage of his innings. There is a third member in the person of Laurence Simpson as a head clerk at Brown's store. He plays it nicely. It is a big advancement for the couple. *Dash.*

Edmund Breese and Co. (6).
"Copy" (Comedy Drama).
Four (Special Set).
Colonial (Last Week).

For the debut of Edmund Breese into vaudeville has been selected a newspaper play, written by Kendall Banning and Harold Kellock. It is called "Copy," and probably suggested itself for Mr. Breese through his role in "The Fourth Estate" a couple of seasons ago. The setting is the city editor's room of "The News," a daily. While getting out the afternoon edition, a story comes over the phone of several hundred lives lost in the burning of a steamer on the Hudson, near Yonkers. It's a Sunday School picnic. To edge the sketch off, Breese, the city editor, recalls his wife and child belong to the church and were to have gone on the day's outing. Among the names of the identified dead reaching the newspaper office are those of his dear ones, but later his wife calls him up saying they changed their minds at the last moment. The intrusion of this pathetic matter knocks the piece askew, but otherwise as a view of a newspaper office it may prove interesting enough for vaudeville, once around the circuit. At least Mr. Breese is a very capable player, and gives value received by his work alone. His support is sufficient. *Sime.*

Edna May Spooner and Co. (5).
"Natasha" (Dramatic).
33 Mins.; Full Stage (Palace Interior).

DeKalb, Brooklyn (Last Week).
When the new DeKalb theatre owners secured Edna May Spooner to appear each week in her own company in a new thirty-minute playlet they proved themselves wise men. Miss Spooner is some favorite in Brooklyn. In the little Russian play by Uille Ackerstrom, talky in the earlier portions but quite animated before the close, Miss Spooner and supporting company acquitted themselves with credit. Miss Spooner was Natasha, Josephine Fox was Madam La Countess and Miss Tyrone played an American widow. Miss Fox did splendid work, while Miss Tyrone was charming in her part. R. K. Spooner enacted a serf. Behrens made a manly young officer, while Messrs. Clayton and Curtis got away with their "villainous" roles with effect. Miss Spooner and company mean business and they will merit attention as the stock feature of the DeKalb bills. *Mark.*

Goforth and Doyle.
Singing and Talking.
12 Mins.; One

This man and woman in blackface have all that goes with a good vaudeville act but material. If time were taken in framing up an act there would be no trouble for these two people to get it over. The man is just as good a blackface comedian as is generally seen around the vaudeville houses and the woman possesses appearance. The mainstay should be the talk, and not as many songs. The woman hardly seems convincing enough while delivering a song, therefore more could be derived from dialog of the right sort. *Jess.*

West and Golden.

"The Fighter and the Boss."

16 Mins.; Full Stage (Special Set).

"The Fighter and the Boss" is strong, human, possesses suspenseful interest and was excellently played. A rich man has just received the nomination for governor, having been selected on account of his "absolutely spotless reputation." A visitor is announced. He proves to be a prize-fighter bubbling over with slang, but with none of the elements of a ruffian. In fact he is a dentist by profession and explains that he "gets 'em going and coming" by knocking out people's teeth at night and putting in new ones in the daytime. Fighter tells rich man he must withdraw his name as gubernatorial nominee. It is developed that the now wealthy man had abandoned a poor girl in his home town years before, failing to make good his promise to marry her—that he made his fortune by marrying an heiress and hadn't the strength to resist so easy a method to acquire fame and fortune. In a few concise, melodramatic situations—possibly a trifle inconsistent, but probably necessary for proper theatrical effect—the rich man is forced to yield. All attempts to buy off the fighter are of no avail. The rich man cannot possibly understand the fighter's motive, as no amount of money will persuade him to recede from his position. Finally, asked what his interest in the affair is, he answers that the abandoned girl is now his wife. But two characters are shown, and while that of the fighter necessarily gathers to itself the bulk of the applause because it has all the comedy, the playing of the opposite role is entitled to share equally as a fine piece of acting. Two-thirds of the dramatic sketches on the "big time" do not approach this presentment in effectiveness. *Jolo.*

Bud Snyder.

Bicycle Act.

13 Mins.; Full Stage.

Hammerstein's (Last Week).

After several years' absence in Europe Bud Snyder returns with one of those sensational bicycle riding turns that were novelties in their day, of the kind originated by Ralph Johnstone. Snyder's principal trick is the jumping of his wheel up a huge flight of steps. The late Mr. Johnstone got all the cream of such a turn at the time Hammerstein's Roof Garden was a novelty. Mr. Snyder is therefore "a day late." His "comedy" assistant is most unfunny. *Jolo.*

"Ideal."

Diving.

9 Mins.; Full Stage.

Fifth Ave. (Week Dec. 18).

"Ideal" comes in pretty late with her single diving act. The one thing remembered is a bright red Kellermann bathing suit. The act is worked exactly like Annette Kellermann's. Diving is pretty well played out. Diving alone will not carry much further. "Ideal" is good to look at, and should be alright for a couple of whirls around the small time as a headliner. *Dash.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"Just to Get Married" (Grace George)—Elliott.
"Modest Suzanne" (Sallie Fisher)—Liberty.
"The Grain of Dust" (James K. Hackett)—Criterion.

John E. Henshaw and Grace Avery.

"Strangers in a Strange Flat" (Comedy).

25 Mins.; Full Stage. Close One.

Fifth Ave. (Week Dec. 18).

John E. Henshaw and Grace Avery are new and good for vaudeville. Mr. Henshaw is a capital comedian of the clean-cut, straightforward type, who can get full weight out of a funny line without apparent effort. Miss Avery is a good looking, exceedingly well dressed woman, with personality and a capital idea of farce. In "Strangers in a Strange Flat" the couple have a light vehicle with some very good lines and a certain amount of breeziness, but rather lacking in action. They, however, make it enjoyable where it would fall down in less experienced and talented hands. Mr. Henshaw's singing of "Alexander's Band" without orchestra accompaniment and seemingly impromptu lyrics, and a very good bit by the couple in "one" (not connected with the act) at the close scored solidly. The song used at finish, "They Don't Mean It," gives the pair a chance for travesty, at which they are adepts, and they made considerable profit thereby. The Fifth Avenue audience, not a big one, (the weather joining the holiday season in discouraging theatregoers) greeted the couple cordially, the reception at the opening proving that Mr. Henshaw was remembered for his excellent work of former days, and several bows at the finish attested that he had not gone back any. *Dash.*

Jimmie Morgan.

Violin.

9 Mins.; One.

Columbia (Dec. 24).

A pleasant appearing young man, with a perpetual smile that will win him a position on the stage if he takes care of himself, Jimmie Morgan quickly entrenches himself with an audience, even before finishing his repertoire of "rag" melodies on the violin. Swaying and stepping to the music he makes, using only popular selections and playing them very well, young Mr. Morgan appears able to hold down a position all alone upon the "big time." At the Winter Garden a week ago Sunday he opened the show, making the biggest score anyone has secured in that position there, and last Sunday, in the important spot of the Columbia Sunday program, secured the hit of the bill. Morgan plays clothed in regulation street garb, attempting no eccentricity of any kind besides the raggy playing. It might assist the young man on the appearance end were he to wear evening dress. At least that would give the touch of class, which is now lacking, to the turn. Morgan was formerly of Morgan and Chester. *Sime.*

Sydney Drew, Lionel Barrymore, S. Rankin Drew and Co. (8).
 "Stalled" (Comedy Sketch).
 16 Mins.; Full Stage (Special Set; Exterior).
 Fifth Avenue.

"Stalled" may not be the most ludicrous sketch in the world but it's funny, especially when so splendidly acted by Sydney Drew and his vaudeville cohorts. There are times when the comedy lags, but some of the lines are very fresh, original and crispy with a comical ending that is bound to put the act in favor. It's mild entertainment to be sure, but there's no denying that the Drew-Barrymore-Drew organization will be able to ring up solid laughter over the embarrassing situations which confronts a young man on his way to be married but becomes "stalled" out in the country through a disabled auto, with the road knee-deep in mud. There is an amusing climax with the justice of the peace marrying the couple as they frantically urge the "doltish" brother to get the benzine buggy on the go before irate pa hove into view. The sketch was well put over at the Fifth Avenue, but there is no telling just where the material would land in less experienced hands. George Cameron is credited with the authorship of the piece.
 Mark.

Williard's Temple of Music.
 Musical.

20 Mins.; Full Stage (Special Set).

For a rip roaring flash act, this big musical specialty has anything on the small time backed off the map. On the big time in the smaller cities the act could be used as a feature attraction and would mean money for the house. The turn begins when the crowds are collecting around the theatre. A big callopie screeches a welcome to neighbors for blocks around. The act itself is a mingling of musical novelties, done mostly by four girls, though there are three men in the turn. Xylophones, reeds, musical alarm clocks, pipes, and a church organ-like instrument all figure during the running time. The setting is attractive and the girls look well. Everything connected with the act helps to make it a dandy feature.
 Jess.

Annie Purcell.
 Singing Comedienne.
 11 Mins.; One.

Colonial (Last Week).

Miss Purcell made her "first American appearance" at the Colonial last week. She is a comely woman with a sweet voice, but swamped by poor material. She makes no change of costume, appearing neatly clad in a white dress. Her first three songs were "Jenny Jones," "The Gay Pianola" and "Any Windows to Mend." Each has three verses, rendered in a way to make them sound very much alike. The fourth and last number was a ballad. The main difficulty is that there is no differentiation or attempt at individual characterization. This, coupled with the fact that the songs themselves are not sufficiently pointed in story for an English comedienne, places Miss Purcell in the class labelled non-successes.
 Jolo.

Blanche Baird.
 "The Tailor Made Girl" (Planolog).
 8 Mins.; Two.
 "Big Banner Show," Columbia.

Two years or so ago Blanche Baird was playing the "small time" as a "single" in which she may have had the inception of the idea which now seems to have developed. At any rate, Miss Baird has made of herself a distinctive "single," different from the rest through her opening number, "I'd Rather Have a Girlie Than an Automobile," Bill Dillon's song. Miss Baird sings it as Mr. Dillon did, and nearly as well, though she is feminine and that is a masculine selection. Dressed in a pretty green tailor-made, Miss Baird gave lots of liveliness to the selection and won her audience with it. Then she went to the piano, as a shirt-waisted girl, singing there "A Little Bit is a Whole Lot Better Than Nuthin' at All" and "That Wasn't Just Exactly What I Wanted." Each seems to be a restricted or exclusive number, at least neither has been heard before, and as delivered by Miss Baird, with a bit of spice to each, they went over big. That the spice is there wont harm Miss Baird further along in the show business. The trouble with the singers in vaudeville is that they don't know how to distinguish, and bring down reproach upon themselves through innocence or ignorance. Excepting the final verse of the latter song, Miss Baird's numbers are O. K. They make of her a "big time" vaudeville act, but before trying for the "big time," she should attempt to place another song on the style of the Dillon number between the piano selections. This means a change of dress, and is rather difficult to manage probably, but if it can be done, Blanche Baird has a "big time" act, good enough for the "small big time" at present.
 Sime.

Howard Martyn and the Howze Sisters.
 Songs and Dances.
 11 Mins.; One.
 "Big Banner Show," Columbia.

Howard Martyn and the Howze Sisters are a "three-act," who sing and dance only. Opening with "Let's Make Love" as a trio number, the girls have a solo each, one dancing (Nell) and the other (Fannie) singing "Honeyman." Fannie handles a "rag" nicely and bids fair to develop in this line. The trio dancing won favor whether dancing collectively or singly. Mr. Martyn showed a couple of new steps but the act was somewhat handicapped by following a singing finale to the first part of the show they opening the olio. "Ragtime Land" at the finale was well delivered. It is a good song. A scarecrow dance by Martyn in which the girls joined as country maids wound up the turn fairly well, although Martyn should do this dance alone further up in the act with a straight hard shoe for the finish by the trio. The girls look and dress well and the act is a nice one for the show. They could easily make the better class of small time bills as now framed up.

Melnotte Twins and Waldorf Boys.
 Songs and Dances.
 28 Mins.; Three (Interior).
 Academy of Music (Dec. 24).

The Melnotte Twins formerly worked with Clay Smith, but are with the Waldorf Boys, whose nom de plume was evidently assumed through the bell-hop roles in the act now offered by the quartet. There is a little story, inconsequential but sufficient to lead up to the songs and dances. The Melnotte Twins are nice looking brunettes, dance well and know how to wear some becoming stage garb, particularly the Quaker maid gowns on their first appearance. It's a pity the twins don't possess voices, but as it is, they manage to get their numbers over. The boys are of the same stature and dress alike throughout, changing from the hotel uniforms to ministerial garb, while the girls don soubret costumes for their second appearance. The "hypnotic song" got the most attention at the Academy Sunday. The Waldorf boys work harmoniously with the twins, but they, too, are shy in vocal prowess. The act can hold an early position on a big bill.
 Mark.

Harrison Armstrong's Players (2).
 "Squaring Accounts."

20 Mins.; Full Stage (Special Set).
 "Squaring Accounts" is one of those "human interest" stories of a crabbed old miser of a landlord who telephones to dispossess the woman unless the rent is paid forthwith. In comes a ragged newsboy to serve papers. He is the son of the poor woman who owes the rent. At first obdurate, the miser eventually starts to shooting craps with the boy, duly arriving at the situation where they shoot for the back rent, as against the boy working for a month as office boy. Theurchin loses and then the old man gives him the rent receipt and bids him go. It is all thoroughly inconsistent and utterly obvious. The old man is well played and gets a lot of comedy out of his initiation into the dice shooting. The boy is played by a girl and never creates the illusion of being anything but a female, in voice or mannerisms. The act cannot reasonably hope for anything but the big small time.
 Jolo.

Verdin and Dunlop.
 Songs and Talk.
 One (Special Drop).

Around a year Verdin and Dunlop were playing a sort of sketch, wisely abandoned for their present act in "one." Now that they have progressed this far, some way must be devised to bring out Gertrude Dunlop's full comical possibilities. Her present partner does not aid her, yet Miss Dunlop requires a "straight." Perhaps one of the female persuasion would better besit her. At any rate she seems a comer among eccentric comedienues. Miss Dunlop has much comedy in her, and while the present turn was framed up for a man and woman, it does not hide that fact, though the act as just now constituted cannot hope for anything beyond the small time, where Miss Dunlop carries it all alone, although she is undoubtedly a "big time" woman.
 Sime.

Mike Bernard and Amy Butler.
 Piano and Songs.
 16 Mins.; One.
 Majestic, Chicago.

This couple needs no introduction, but for the benefit of those who might possibly have overlooked the duet, it might be said that Michael Bernard is considered an expert ivory manipulator, while Amy Butler is a diminutive comedienne whose efforts at character singing have always proved quite successful. When the indicator flashed the team's number at the Majestic a large part of the audience applauded rather vigorously. Michael started things off with a piano solo and then Miss Butler, garbed in a white lace affair trimmed with fur, rendered "My Home in Dixie Land," accompanied by Michael's efforts on the piano. This was followed by an Irish comedy song and another piano solo, after which Miss Butler offered "Pick, Pick, Pick On Your Mandolin," "Becky" and "Ragtime Violin." Miss Butler displayed several hundred dollars' worth of clothes that kept the female section of the house busy dissecting. The pair scored very big, although the position was a handicap.
 Wynn.

Charles Kellogg.
 Bird Songs.
 26 Mins.; Full Stage (Special Set).
 Fifth Ave. (Week Dec. 18).
 Charles Kellogg is the original "Back to Nature Kid." He explains that he was born in the woods, made pals of rattle snakes, grizzly bears, mountain lions and learned to talk the language of the birds. He also states he still resides in the woods, and claims that has it all over living in a stuffy flat. Charles carries a very pretty woodland set and enters with his full housekeeping equipment slung across his back. He incidentally introduces "bird singing," formerly known as "whistling." Kellogg claims all others do imitations, while he is really a bird—as far as singing goes. A couple of scientific experiments are shown which interest. Before chemistry or physics class Kellogg would be a wonder, and he is not a bad little turn for vaudeville, but he must cut away about seven minutes of the chatter. Eighteen minutes would be plenty.
 Dash.

Rice and McDonald.
 Acrobatic.
 12 Mins.; Full Stage.
 Hammerstein's.

Rice and McDonald are probably related in some manner to Rice and Prevost for without a tie of some sort they would not have had the temerity to follow the old act so closely. Opening the show at Hammerstein's where the originals were their strongest the few present were not very attentive. The straight man however managed to make them stiffen up once or twice with some excellent twisting somersaults. He is a dandy ground tumbler but has no idea of how to work with a comedian as yet. The comedian is in need of much work. The tumbling of the straight can hold the act on the small time until the comedian has had an opportunity of testing his powers in the laughing line.
 Dash.

STOCK

NEW STOCK COMPANIES.

Stock conditions assumed healthier proportions this week through the opening of several new companies in the east, the majority of the houses being in New Jersey territory. The Empire, Paterson, formerly devoted to "pop" vaudeville, started Monday with the Empire Players in "Arsene Lupin," with John Ince and Louise Kent in principal roles.

The Wilmington stock company re-instituted stock at the Avenue, Wilmington, Del., the first bill being "Clothes," Christmas Day.

The Gayety, Hoboken, with Severn Dedyn and Marion Ruckert as leads of the newly formed Gayety Players (managed by Milton Herschfeld) switched from vaudeville to stock again Monday, opening with "Arizona," with "The Prince Chap" to follow.

The new Proctor regime of stock at Proctor's, Elizabeth, was inaugurated Christmas Day.

Travers Vale, with Louise Vale and her own company, began what is hoped by Vale to be a full season's stay at the Orpheum, Jersey City, Monday. This is the third time this year that stock has been tried at the Orpheum.

A new season of stock was started at the Cummings theatre, Fitchburg, Mass., by Albert Lando and Players Christmas Day, the starter being "Brewster's Millions."

Another company got into play at Bridgeport this week with the opening indications of it being a success.

TRIED OUT NEW PLAY.

A new play by Edward Weltzel, "Seif," was produced for the first time by the Hill-Donaldson stock company on Long Island under the title, "The Test."

The Hill-Donaldson company which laid off last week and this, showing only last Friday and Saturday, will resume its regular Long Island dates New Year's.

NEW LEADING WOMAN.

Philadelphia, Dec. 27.

The Standard Stock Company has a new leading woman, Florence Pinckney.

MAYOR'S WIDOW RESIGNS.

Boston, Dec. 27.

Mrs. George A. Hibbard, wife of the late mayor of Boston, has resigned from the Lindsay Morison stock company with which she has been identified since last August. Mrs. Hibbard made her debut in the production of the "Chorus Lady" with Lindsay Morison, at the Majestic Theatre, here, and was credited with making a success.

Mrs. Hibbard is a grandmother, but played ingenue roles very well. The only training that she had, prior to her start with the stock company, was in amateur theatricals. She was the main attraction with the company when making her debut.

BLANEY WANTS A THEATRE.

Charles E. Blaney wants a new theatre. Mr. Blaney wants this theatre in the Bronx. At present Blaney is showing the Spooner Stock company at the Metropolis theatre up there. This neighborhood doesn't suit the manager any more. He would like to move further north in the Bronx.

Blaney has made offers for a new "pop" house recently built in the Bronx, but it was not on the market. Blaney is after a stock house in the Bronx and some say he will have one before a year has passed.

LASTED SIX WEEKS.

The Majestic theatre Stock Company in Cohoes, N. Y., will close Saturday night, having run six weeks.

ENGAGING FOR THE COAST.

Harry James of Los Angeles is in New York engaging principals for a new stock company to be placed in the Lyceum theatre there.

The house is at present playing legitimate attractions. These will finish March 1, when stock becomes the attraction.

FILM STOCK COMPANY.

Chicago, Dec. 27.

The American Film Co. is organizing a stock company here to begin operations about Jan. 15.

EXCHANGE STOCK HOUSES.

Chicago, Dec. 27.

Robert Pottinger, proprietor of the Mabel theatre, has purchased the Grand, in Archer avenue, and reopened the house Christmas afternoon with permanent stock. He will exchange shows regularly between the two houses.

CHANCE AT REDUCED PRICES.

St. Louis, Dec. 27.

With crowded houses, the Imperial reopened Sunday with the Imperial Stock Company playing "East Lynne."

All indications point to success at reduced prices. D. E. Russell, manager of the American theatre, is looking after the Imperial.

MAY BECOME POPULAR.

Indianapolis, Dec. 27.

The Colonial theatre, which reopened Christmas day with a stock company headed by Lillian Sinnott and Sidney Toler, is doing nicely and likely to prove popular.

STOCK IN PROVIDENCE EMPIRE.

Providence, Dec. 27.

With Lovell Alice Taylor as leading woman, the Empire will open with stock Easter Monday under the management of Spitz & Nathanson.

Said the actor to the manager—Let's be friends anyway, though I won't work at that figure whether you can only afford it or not. Come down to my home in my machine over Sunday, and let's talk it over.

MARVELOUS GRIFFITH DEAD.

Springfield, Mass., Dec. 27.

Marvelous Griffith, the celebrated lightning calculator, was discovered dead in bed Monday morning at the Nelson Hotel, by his manager, E. K. Nadel, after the latter had become alarmed because Griffith was not in the hotel lobby ready to catch a 7.45 a. m. train for Bridgeport, where the act was to open Christmas Day.

Death was due to apoplexy. Griffith was unmarried, and is survived by his parents, three brothers and a sister, all residing at Milford, Ind. He was born at Milford, July 30, 1880.

Outside of his theatrical standing as a unique novelty, in that the act was unlike anything in vaudeville. Arthur F. Griffith bore a national reputation in the largest colleges as a mathematical prodigy and psychological phenomenon. Although he had only a common school education, he studied out for himself some of the most intricate mathematical formulas.

Manager Nadel accompanied the remains to Milford.

Frank S. Dare, aged 54 years, an old-time acrobat, who had been in poor health for more than a year, died suddenly Dec. 18 at Lynn, Mass. Dare, who lost his left leg when 14, was a horizontal bar gymnast of great ability. A mother and two sisters survive.

Rosabel Morrison, daughter of Lewis Morrison (deceased), who had been playing Dago Annie in "A Romance Of The Underworld," became suddenly ill at Hammerstein's Dec. 18, fainting in her dressing room and dying some hours later, her demise being attributed to neurasthenia.

Wright Lorimer committed suicide at his home in New York last week. He was in a very despondent mood for a long time, which is attributed to the severance of business relations by his former manager, William A. Brady, under whom he had been starring in "The Shepherd King."

The mother of Sam and Sim Collins died last week at the age of 75.

Allie Newell, of Salt Lake City, was buried in that city Thanksgiving Day, after suffering for two years with tuberculosis. Miss Newell was formerly a member of the Weber & Fields, Elsie Janis, DeWolf Hopper and other companies.

Mrs. Sophia Abrahams, aged 88 years, mother of Mrs. Imro Fox and Mrs. W. S. Clark, died Dec. 1. Funeral was held at the home of her daughter (widow of the late Imro Fox), 450 High St., Newark, N. J., Dec. 3.

Frederick Bornemann, former operatic basso, aged 78 years, with the McCall Opera Company, was struck by a New York trolley car Dec. 27, and died a few hours later.

Karl Hoschna, composer of many well known musical comedy scores, died this week. He recently attained

fame for his "Madame Sherry," "Bright Eyes" and "Three Twins" music.

Washington, Dec. 27.

While playing here Christmas night, Macklyn Arbuckle, of "The Reform Candidate" company, which had its initial opening here, received a message from St. Louis telling of the sudden death of his brother, Thomas Arbuckle.

Harrisburg, Pa., Dec. 27.

James M. Neely, aged 68 years, for years lessee of the Lebanon Academy of Music and interested in various theatrical enterprises in Central Pennsylvania died Christmas Day. Neely was well off at time of demise.

Rose Eyttinge died Dec. 20 in the Brunswick Home, Amityville, L. I., aged 76. She had been in fairly good health up to within a few days of her demise, when she was stricken with apoplexy. Miss Eyttinge was an associate of Edwin Booth, Lester Wallack and E. L. Davenport and later played for Augustin Daly and A. M. Palmer. She was married three times. The Actors' Fund took charge of the burial.

Edwin Thomas, the father of Maude Kellert (Lester and Kellert), died Dec. 15 at his home at Plainfield, N. J., of heart trouble. He was 58 years old.

NEW EXCESS BAGGAGE RULES.

Chicago, Dec. 27.

A notice outlining the following demands relative to excess baggage; 150 pounds of free baggage with every first class ticket; a uniform charge of 12½ per cent. of the first class fare for 100 pounds excess; a minimum charge of twenty-five cents for excess baggage, and a 45-inch limit for length of trunks, with excess figured on basis of five pounds for every inch over forty-five, has been sent to each of the passenger associations by the national baggage committee, created at a recent conference of representatives of travelling salesmen's organizations, manufacturers, etc.

The committee claims that an interstate baggage tariff of 16 2/3 per cent. of the cost of a first class passenger fare, now in effect, is exorbitant.

If vaudeville acts through excessive charges are forced to curtail carrying scenery, then it will suffer an incalculable handicap as many attractive features will have to be omitted.

When the present excessive rates were discussed last spring, no representatives of the actors were present although the traveling men's association had men there.

Objection to the 10-lb. excess per inch, the 45-inch limit on trunks and more especially the 16 2/3 per cent. rate of the fare per 100 pounds is being made and as these affect the traveling professionals, it is likely the latter will work in conjunction with the R. R. traffic association in bringing about a change.

Great year for young blood. The old bloods welcome it in the business, if there's enough money behind.

Edwin George.
Juggling and Talk.
16 Mins.; One.
Fifth Ave. (Week Dec. 18).

Edwin George got his New York opening through the "New Comers' Week" at the Fifth Avenue. The idea was a good one, for, considering the worst theatrical week of the year, the house did very fair business. It was too bad for Edwin George that some one did not conceive the idea some years ago, that is if he has been doing this act any length of time he will have pretty tough hoeing now following Griff, Harry Fox, Carlton, Van Hoven and several others who have preceded him. Griff and Harry Fox are the greatest sufferers, for George has picked most freely from their assortments. There is little to say about the act after taking away Griff's "There's no use going further with the trick, you see what I'm trying to do," and "A little applause here would not be amiss" and Harry Fox's "I do all that stuff." "Edwin juggles and uses other people's talk and ideas" would be the best way to describe it. *Dash.*

New Acts in "Pop" Houses

Whittier, Ince and Co. (1).
Comedy Sketch.
18 Mins.; Full Stage.

This is the conventional farcical sketch in which the wife mistakes a note in the husband's pocket referring to "Nelly" as a rival, and in which it is developed that "Nelly" is a dog. The husband is a doctor and the wife a suffragette. The third member of the cast "doubles" as a flip and rube bellboy. By far the best member of the cast is the man who plays the husband. He conducts himself as if he had for years played Irish character roles, for he is constantly falling into the Celtic dialect. The usual mistaken identity and chasing in and out of the doors is resorted to, to the delight of a small time audience. *Jolo.*

Springer and Church.
Farcical Sketch.
18 Mins.; Full Stage.

A very funny but wholly inconsistently worked out idea is offered in the farcical sketch by a man and a woman. It revolves around the placing of a dummy bust of the mother-in-law at a table and the man mistaking it for the wife's mother herself. The switching of the woman herself to the spot occupied by the dummy and vice versa lend themselves readily to comedy situations. The man is fairly good, but the woman speaks her lines in a listless sort of manner. *Jolo.*

Riffner and Cook.
Comedy Jugglers.
9 Mins.; Full Stage (Special Set).

In rather unique setting this team goes through what is now the conventional routine of tricks, the comedian of the two resorting to the knocking of two balls together while the third (rubber) hits him on the head, having dishes screwed to a tray and pretending to juggle them, etc. The team is all right as far as it goes, for the small time. *Jolo.*

Arion Quartet.
Songs.
10 Mins.; One.

The Arion Quartet is a combination of voices formerly heard in the Apollo Quartet and the Majestic Trio, comprising John Ryan, first tenor; C. A. Broadbridge, second tenor; Harry Gluckstone, baritone, and William Fuller, basso. The boys have good harmony, stick to their singing and attempt no comedy. The quartet may not be the best in vaudeville, but it averages well and should always be working. *Mark.*

Four Adlers.
Club Jugglers.
7 Mins.; Two.

Four men in evening clothes go through a fairly fast club juggling act, except when they miss, which isn't infrequent. They show nothing novel and have no especial style or appearance to commend them. One makes an announcement he is the only performer in the world juggling five clubs at once, but this claim was made on the small time. *Jolo.*

Bernard.
Monolog.
7 Mins.; One.
Murray Hill (Dec. 24).

Attired in a large dress suit and a blond chin beard, Bernard "speaks" a political monolog, fashioned after Cliff Gordon's. Bernard, however, has no dialect and no delivery. The only laugh he got was by resorting to the word "hell." Five minutes of this and then singing "Hello Central" in German completed the turn without a hand. *Jolo.*

"Christmas at Higgins."
Comedy Sketch.
14 Mins.; Interior (Special Set).

This little rural playlet hails from the west. Possibly it would have proven a good attraction on the small time about a year ago. But lately there have been too many of its kind in this particular field. Two people, man and woman, play the sketch. The woman is very natural as the farmer's wife and in every way looks the part. *Jess.*

Phil Jean Bernard.
Singing and Talking.
10 Mins.; One.

Phil Jean Bernard is a lyric tenor. He admits it. Outside of being this he is a delineator of negro dialect stories. In the stories his dialect is there, but the stories are rather tame and contain no real humor. The sweetness of his voice, however, ought to give him quite a standing around on the small time. *Jess.*

Murray and Stone.
Blackface Comedians.
12 Mins.; Two.

Although working in "two" the act could as well be done in "one." A rather pretty woman with a brown make-up and the man in blackface, they essay singing, cross-fire, the woman piano playing and the man dancing. They go through a routine closely resembling those seen before. Looks like a pair of amateurs. *Jolo.*

Eddie Markey.
Scotch Songs and Talk.
11 Mins.; One.

Eddie Markey has been with other acts, being identified for a long time with Markey and Moran. He adopts Scottish garb and patterns after Harry Lauder in style of work. In fact he uses several of the songs that are among Lauder's standbys. Of these Markey gets the best results from "Stop Your Ticklin', Jock." Markey was suffering with a cold, which marred his vocal efforts somewhat, but he puts over his stories in pretty effective shape. A few are old, but on the "pop" circuits they are good for a laugh. Markey might give his red coat a little attention. *Mark.*

Tiebor's Seals.
16 Mins.; Three (Interior; Special).

In showing off his six seals, Tiebor has secured a special setting which shows the water and ice of the frigid zones with the animals on painted ice cakes down stage. Tiebor's seals work as though they enjoyed it, one fellow in particular being unusually anxious to cut up before the footlights. A good trick is the climbing and descending of an eight-rung ladder. Tiebor should not doff his cap every time the animals do a trick. The act is a good one and will receive attention on big bills in an early position. It is a capital closer for a "pop" house show. *Mark.*

Bernedette Parleman.
Songs.
10 Mins.; One.

They say Bernedette Parleman went to the illustrated song college. She has evidently been used to singing on a dark stage. A little coaching and practice will help her. Miss Parleman is a blonde. Her song arrangement isn't right, and the vocalist should pay some attention to her enunciation. And while she is changing things she might adopt another stage name. *Mark.*

Harry Rose.
Ventriloquist.
9 Mins.; One.

As long as Marshall Montgomery stays off the "pop" house circuits Harry Rose is safe. The latter is doing the former's act. Rose uses the telephone and cigarette "bits" of Montgomery's. In comparison, Rose suffers, but is good enough to play "pop" houses or fill in on a "big small time" show. Rose might dress differently. *Mark.*

McGee and Kerry.
Talk.
17 Mins.; One (Special Drop).

Before a department store drop a man and woman do some bright, snappy talking after they get going. Before they do, though, a few worn "gags" are used, also some belonging to other people. With some raking over the first part of the act, the couple should get along splendidly, for they both have the requirements of a real good talking turn. The fellow is a fast worker and his kidding is funny. The girls makes an excellent "straight." *Jess.*

Mark Elkins.
Hebrew Comedian.
7 Mins.; One.
Murray Hill (Dec. 24).

Four minutes of the seven consumed in delivering parodies. Then followed several of Joe Welch's stories, after which Elkins used up a minute in changing from Hebrew to Italian. That's all he did, excepting to pass away. *Jolo.*

Baxter and LaConda.
Singing and Dancing.
12 Mins.; Full Stage.
Murray Hill (Dec. 24).

Allotted full stage because they opened the show, this is essentially an act in "one." Mr. Baxter resorts to very old-fashioned travesty for laughs, Miss LaConda singing and dancing. A semi-acrobatic dance at the finish saves the act. Will do to open the show in the small-timers. *Jolo.*

OUT OF TOWN

Jeter, Rogers and Co.
Talking and Roller Skating.
16 Mins.; Two (Special Drop).
Hartford, Hartford, Conn.

These two roller skaters have worked out a new act in which skating is used only for a finish and it goes big. The act, designed for the big time, tried out here the first three days of the week. The boys had no trouble in walking away with the show Christmas afternoon. As the act is framed at present the two boys make their appearance before a special drop showing the front of a Bijou Dream theatre, where they are to go on amateur night. They rehearse some of the jokes they are to "pull" but the audience inside apparently does not like the "bit" and they make a hasty exit, closing their act with some fine clog dancing on roller skates. The act starts a bit slow but soon develops some good patter, Rogers working the comedy part and Jeter straight. They have a new act which should keep them working and land them good applause winners. *R. W. Olmsted.*

Chas. J. Ross and Mabel Fenton.
"Fedora's Defense" (travesty).
15 Mins.; Full Stage.
Young's Pier, Atlantic City.

Chas. J. Ross and Mabel Fenton have returned to the field of travesty. Some of the material in "Fedora's Defense" dates back many years in the Ross-Fenton repertoire, but it is brought up to the minute. The act is a travesty on "Fedora" and "Mrs. Dane's Defense." It may be described as a Ross-Fenton travesty revival. So many laughs are in the offering one immediately forms an opinion of the "class" of the artists. At the climax there is a struggle during which "Fedora" (Miss Fenton) screams for help. But she easily puts the villain under her foot which gives her an opportunity of declaring "The female of the species is more deadly than the male." Ross and Fenton were a hit here. They will repeat that score everywhere. *J. R. Puleo.*

COSEY CORNER GIRLS

According to average the "Cozy Corner Girls" will go somewhat above the half-way mark amongst Western Burlesque Wheel performances seen this season.

It has the look of a regular show. There are two or three scenes which while not elaborate nor extravagant, do very nicely and make a proper background. The costuming also gives the impression the management was not trying to dodge the issue.

The chorus girls have been more fortunate than some of their sister workers on the Western circuit, for they have several very pretty changes. The purple soubret dresses worn in the "I Should Fall in Love With You" number stand out as the best. The fault in the costuming is the pink tights. The shades were numerous and this always makes the worst sort of a clash.

The numbers are very well put on and equally well worked, although before a small matinee audience they did not receive anything like what they should have had. "You'll Want Me Back," lead by Gladys St. John, was splendid. Miss St. John did so well with this and the special "Moon" arrangement, the two number hits of the show, that she should be more prominent.

Aside from getting to the front in the numbers where Miss St. John easily takes the bacon from the entire outfit, she has nothing to do. A hard worker with a good contralto voice and knowledge of how to handle the present day popular ditties, Miss St. John becomes a valuable asset to a burlesque show.

In comedy the show doesn't do so well. There are two or three comedians involved, but with no idea of team work. Each is out for giggles on his own. Naturally the result is unsatisfactory. The real fault with the comedy end is probably due to strong featuring of Crimmins and Gore. With their names billed almost in the same size type with that of the show, it was to be expected much would depend upon them. Everyone appears to take this view of it. While the team do well, they are not strong enough to send the show over by themselves. Rosa Gore does a very good eccentric bit as the "Bowery Girl," getting over some comedy points nicely. The audience, however, didn't "get" her change from the eccentric to the straight, or, if they did, did not think it extraordinary. Miss Gore does very well but the show needs a good lively soubret besides, and it would not take anything from her performance. Dan Crimmins essays several roles, but fails to get much laughter from the characters. His opportunity is missed from the start. As a detective he is supposed to follow Miss Gore through the entire piece. For one laugh this idea is cast away, which is a mistake. If he were to follow through in the various makeups the chance for funmaking would be greatly enhanced. Charles Mack has an Irish comedy role from which he extracts a few laughs. With

opportunities limited, it is hardly fair to comment on his ability, as evidenced.

Marty Ford also does comics with little net results. Frank Wesley's straight passes well enough for the work he has. Jack Howard gets in a couple of telling licks with a very good tenor voice and plays a straight role like a regular party. Lizette Howe gets over at the head of a couple of numbers.

The Cozy Corner Girls needs comedy. Were the laughing end strong, that which goes with it would look much better. As it stands, though the show hits .300 in the Western Wheel league, where they use a triple cork centered ball and play slow pitching. *Dash.*

COLONIAL.

The running order of the program at the Colonial this week does not necessarily signify the importance of the turns, for Wills and Hassan, acrobats, scored one of the biggest hits of the show Tuesday evening. These men go through an act big enough to close any bill anywhere. Their head to head balancing and single hand-to-hand work are simply marvellous. The understander's work is so certain as to leave the impression it is not difficult. There is not an instant's "stalling" throughout the act. John Neff and Carrie Star succeeded them and did well.

Probably the biggest hit of the entertainment was the Charles Ahearn Troupe. They were a scream from start to finish. The audience began to laugh and applaud when their card went out. Ahearn is certainly a showman and knows how to get laughs.

Nellie V. Nichols started slowly and finished in a riot of applause. Her Irish-Hebrew song is a classic, entirely original in conception and inimitable in execution. It is a funny idea for a farcical sketch. Come along, pirates, and steal it.

Amelia Stone and Armand Kalisz close the first half with Edgar Allan Woolf's musical romance "Mon Amour." Since its initial presentation at the Colonial last season a recitative prolog has been annexed, delivered by Mr. Kalisz in a manner to create the impression of overweening conceit. The operetta has been "gagged" unmercifully and throughout, Mr. Kalisz, in an altogether erroneous bid for comedy, talks to the audience. More of this sort of thing and a little gem will be spoiled.

Jos. Hart's production of "The Little Stranger" opened the second part. It was handicapped by position; but after starting the sketch went along well and was heartily received. The sentiment is clean and fine.

George Lashwood (New Acts) followed. Avery and Hart were next to closing. Herbert's Dogs preceded the film. *John.*

MIDNIGHT MAIDENS

"Comedy is what the burlesque audiences want" must have been the slogan of the producers of "The Midnight Maidens," for everything else that goes to make up a show has been neglected.

The end towards which all efforts were bent was attained. "The Midnight" have a good comedy show. That is what saves it.

The production amounts to little or nothing. The several scenes never get into the regular show class, with costumes fully as poor. The girls have been allotted a most unbecoming assortment of dresses and tights. Never once do they make a bid for appearance honors.

The numbers have been neglected along with everything else. There are several, but none get very far. Some never even start. A sextet in the burlesque was the only one to corral really anything. This was due to the principals involved and the talk interspersed.

There is no olio, although three or four specialties are introduced during the running. The comedy is the thing. Two scenes bring laughs of the bolsterious kind, and were the rest of the show only fair it would give the entire entertainment the stamp of "good show." The sleeping car scene and "The Fire Brigade" (The English piece that did service here in "Advanced Vaudeville" used here as the burlesque) were the screams.

The car scene gets near the edge a few times, but there is nothing really objectionable in the performance and it is funny. The Brigade is not as far reaching as it should be. The closing scene has been shortened considerably. It was always this portion that contained the most laughter. A great quantity of the fun comes directly from Harry Ward, a funny Dutchman, who can sing and dance. He is in on all the comedy and shows up very well as a laugh producer of the good old Dutch type. In a specialty with Hattie Raymond, Ward pulled out the show's applause hit with some very neat stepping.

Danny Simmons is also of the comedy end but Danny doesn't get into the going with Ward at any time. His best work comes in a specialty in "one," where he did quite well. Simmons should stick closely to his Scotch stuff and build around it.

Charles Reded was a good looking, well dressed "straight" throughout. His specialty with Margie Hilton was placed down too far in the proceedings to bring much return.

Dick McAllister, of Karno fame, helped mightily in the "Brigade" scene, but had little to do aside from that. There were a trio of male singers also present who didn't help matters any.

Miss Hilton is the soubret, but Margie never had a chance. Soubrets were not figured on, in putting the show together, and Margie was placed in after it was all fixed up. She looks good, acts well, and probably could do something.

Lillian Franklin and Miss Raymond, principal women also, figured just

about as strongly as Miss Hilton. There were a few numbers and someone lead them, so it was probably either Lillian or Hattie. A couple of the chorus girls got their names on the program and were also handed a few lines.

"The Midnight Maids" looked pretty light in the Columbia. It takes something in the way of scenery and costumes to make a showing in that house. *Dash.*

FIFTH AVENUE.

There were no "clauses," no "shillabers" nor forced applause at the Fifth Avenue Tuesday evening yet the house was filled from cellar to garret with an audience which left the theatre fully satisfied that they had not been slipped any phony Christmas packages.

There were no riots, knockouts or runaways on the bill, the show working naturally with nice equilibrium with the audience laughing as it said good night.

Rayno's bull dogs gave the show a bully start, the intelligence of the canine actors working up some big laughs. Ellis and McKenna have good voices and their singing was sure-fire. The sketch material is the weakest part of their offering. The men were in good voice and could have remained longer.

Bowers, Walters and Crooker in their rural garb were an emphatic hit with acrobatic odds and ends and gave the bill further impetus. Lola Merrill and Frank Otto, favorites around the Fifth Avenue section, came in for their usual share of applause and attention. Sydney Drew and Co. (New Acts) made things easy for Nonette with her violin numbers and vocal selections.

Nonette looked nice, was in fine spirits and acquitted herself admirably. She is a capital entertainer. Her best results are with her more serious numbers. Nonette has varied her program somewhat since her last appearance and of the newest selections made a most pleasing impression with "I'd Love to Live in Love-land With a Girl Like You."

May Tully and Co. in their laugh-making absurdity wherein the two Mrs. Smiths reach Reno for the ostensible purpose of getting rid of the same husband was well received. Miss Tully was at her best and worked up the comedy to the proper pitch.

Jack Wilson used much "suggestive" stuff. He will have a new row to hoe when forced to chop the "blue" and hew along the straight and narrow pathway of comedy. Franklin Batie, of the Jack Wilson Trio, is some "straight" working chap and he works like a Trojan every minute. Wilson's parody about the recent Stokes affair may get laughs, but on sensitive or refined ears it's going to grate and jar. While the Wilson-Batie combination were credited with a laughing hit, Mr. Wilson takes more liberties than he should, in vaudeville.

The Five Satsudas closed. One of the Japs is chain lightning with his feet, and stands out alone in this respect. *Mark.*

BIG BANNER SHOW

If you want to properly describe Ed. Gallagher and Al Shean's "Big Banner Show," simply say it is the kind of a burlesque show that a burlesque show should be.

One season was sufficient to unfold to Messrs. Gallagher and Shean what burlesque wanted. They put out a good performance last year, using "The Girl From Paris," adapted to their wants. Now they are employing what they have concluded burlesque likes best, and have hit it off to a dot.

There's no question as to the strength of the show. That is Gallagher and Shean, as a team and individually. Whatever either or both go into, whether it is dialog, numbers or comedy, they get over, and carry along anyone else concerned in the business at hand.

'Tis truly a pleasure to hear Ed. Gallagher, the "straight" man, send across the footlights his material, in perfect enunciation and with a directness that cannot fail. For a "straight" to earn laughs on his own account, without injuring his co-workers, is some little feat. This Mr. Gallagher does often, through dialog.

Gallagher and Shean are sure-fire by themselves, for Al Shean still remains the same funny Dutchman he always has been. In the present performance he is more so.

It was after 10.30 when Mr. Shean and Blanche Baird scored the number hit of the evening, singing "Chill, Chill, Beans," taking several encores. Mr. Shean followed it with a comedy scene, for which one encore of the number should have been cut, but nevertheless, while it is open to debate whether this comedy scene is necessary so late (even though Shean plays a banjo in it), the laughs were very plentiful through it. The subject matter is not new, at best, but Shean's "Dutchman" won the day, as it did in all bits of comedy he became entangled with. Principally among these were scenes with Mike McDonald in the burlesque, his several scenes in the first part (some with Mr. Gallagher), and the very funny travesty of the Gallagher-Shean team, "The Battle of Bay Rum," closing the olio of three acts.

If Mr. Gallagher makes no claim to credit of any kind, he may yet remember he is the first "straight" man this season (or any other, as far as known), who has been able to draw the encores he did with simple straight singing of a straight song, such as Mr. Gallagher did Tuesday evening with "Carry Me Back to Old Virginia." The encores came often and strongly enough for Mr. McDonald to capture three at the ending to parody the chorus. McDonald's parodies were a bit spicy, and well rendered. The house wanted more.

Gallagher repeated the trick, nearly, with Mildred Stoller in "Beautiful Doll." In this song though he had the advantage of slightly kidding Miss Stoller, also a "rag" movement in the dance which he executed alone, perhaps necessarily so. Miss Stoller has put on some avoirdupois in a year, but she is an imposing prima donna, works well and keeps up the dressing

scheme for which she has become noted. In the burlesque, Miss Stoller made a remarkably quick change from a close fitting gown to another as close fitting, and the handsomest dress among the several worn by her during the evening.

The good dressing extended to the chorus of sixteen girls. They never appeared without presenting an "appearance" that was very attractive, somewhat heightened in several instances by the judicious style of tights. The girls are strong on the tights proposition, and the audience liked it, because these girls wore them well. In the "Good Night, Mr. Moon" number (quite well taken care of by Howard Martyn), the choristers had the prettiest combination of pink tights, in their shading, that have been seen this season, when all lights seemed to run to the pink color.

Again in the "College Rag" song, led by Gallagher and Shean, the combination of colors and designs in the girls' dresses, was very effective, made so mostly by the black and white checked silk dresses thrown out in front. The Scotch number of Gallagher ("That's What We Sang in the Morning") was held over from last season.

Bits of business, some of the dialog and one scene were also retained from last year's "Big Banner Show," but they have been spread about until only recognizable by those versed to recall these things. The burlesque has the hotel setting of "The Girl From Paris." It was full enough, as well as pretty enough, to keep in for another season. It is here that Shean and Mr. McDonald, who plays the Irishman excellently, bring the laughter in shrieks, with their "business." The second scene between them embodying the hotel rules did not appear heavy enough to follow.

But as for laughter, the entire performance brought that, whenever Shean or Gallagher was on the stage. It was seldom both were off at the same time, but whenever that happened, the show seemed a little slow, though not to those in front who had paid admission. They accepted these as resting spells.

The first part has a very pretty finale. It is a singing one, with Miss Stoller leading, called "Row Along." Amidst a panoramic water scene, Miss Stoller seems to be gliding along in a rowboat. Rather an odd finale to a really big first part, this brought a couple of curtains, and deserved them, though the operator should run the panorama somewhat slower.

Mlle. Chabutti is playing the French role. She joined the show in Boston last week, and did very well with the part, her native French assisting. Besides the French girl and Miss Stoller, the Misses Fannie and Nell Howze are principals, concerned in several numbers, and an olio act with Mr. Martyn (Howard Martyn and the Howze Sisters: New Acts). Fannie could dress her hair more becomingly in the first part, but otherwise the girls pass fairly well, though their singing voices in the pieces do not

(Continued on page 21.)

FOLIES BERGERE, PARIS.

Paris, Dec. 10.

The annual revue des Folies Bergere is a great success. In twenty-five tableaux, divided into two parts, it holds the stage the entire evening—and will continue to do so for about six months. P. L. Fiers, a master producer, is aided by H. Delorme, who has written some clever and amusing verse, to which Lachaume has adapted the popular airs of the past few years, including several Anglo-American popular ditties. Stage Manager Blondet had all in first class shape for the opening, Dec. 2. The revue on the whole is better than that of last season.

As usual all the events of the season are passed in revue, under the eye of the compere, Baron Junior (son of the famous comedian) and Mlle. Guerra as commerce. The ill-fated Ambulant theatre of Gemier, the peace congress, political and social skits, with a huge amount of chaff for various personages before the public eye, form the main features of the present show. Less time is given to spectacular stage sets, though as usual there are four which alone constitute a big show.

A white ballet is charming, and a scene representing the Arabian Nights lends itself to the skill of the producer. Never have I seen a prettier combination of costumes. The animated clock, and the legend of Mont Saint Michel are pretty, but introduced merely for that reason, while retrospective review of the old Parisian theatres, with a sample of what they looked like a century ago, is particularly appropriate. A novel tableau is seen in the first part where the back cloth represents a sheet of music, through which a dozen colored gents show their curly heads to mark the quavers. The troupe is equal to the rest of the production.

As dancers Moon and Morris score the hit of the evening. They are made up like Ambassador Cambon and Minister Kiderlin, and they discuss the Moroccan question by a terpsichorean unity that elicits much applause.

There is, however, less dancing than usual in the present revue. Mistiguet is a lady of talent, in spite of what some say to the contrary; she dances and plays her various roles with conviction, though occasionally lacks ginger. Maurice Chevalier, in the third year of his contract, sings and dances somewhat like an English performer, and while not a creator he is good in all he does. The easy going comedian, Morton is very funny. In a parody of Napierkowska, in her bee dance, he is great—seldom has a skit been more diverting. He also tries a Highland fling with some of Tillier's girls, which scores, but his impersonation of De Bureau, the famous pantomimist half a century ago, is poor.

Brouett dances a little, and can do better; Mlle. Printemps is delightfully young like her name and looks it; Miles. Williams and Geno Perret are imposing, and Mlle. Cornillia delicious as a trained danseuse. **Ken.**

HAMMERSTEIN'S

If you like plenty of vaudeville at one setting you can certainly get it at the Corner this week. It is a good show with variety, but still, when you are up against three solid hours of vaudeville, it must be something out of the ordinary to get you.

The bill contains four or five good substantial or standard acts, but there is no headliner, aside from "The Shooting Stars," who, as they gain confidence, seem to grow worse.

Rice and McDonald (New Acts), opened the show to a handful of people at 8:10. Mahoney Bros. and Daisy slid in second and managed to get a little something out of those assembled. The boys are one of those acts that just seem to miss. The comedian has a funny manner and the pair dance well but they don't get over properly. "No. 2" at Hammerstein's is hardly a fair showing, however.

Jones and Deeley had the early position to fight, but after a short tussle they got in the telling punch, and went over to plenty of laughs and much applause.

Sam Chip and Mary Marble got the first real chance. The dainty Delft picture book playlet pleased and amused the Hammerstein's audience, supposed to like their food well seasoned. It is one of vaudeville's prettiest and most solid offerings. Hoey and Lee had a lovely spot. Everything was fixed for them. They did well. "The Police Inspector" closed the first half. It held the attention nicely.

Lillian and Ethel, the leg openers, came after intermission. They sing "Mysterious Rag." It's pitiful as well as laughable. They are now a comedy act.

George Armstrong with a bag full of parodies and a few stories, was successful. Armstrong has what might be termed a laughing personality. His strength depends entirely upon his material. The present frame up will carry Armstrong through nicely on the big programs.

Belle Baker caught an excellent position after Armstrong. Following a singing single sounds rather difficult, but it worked out just about right. Miss Baker returns to vaudeville with a new repertoire of songs. Two are excellent, the opening and the Italian number. The rest are not for Miss Baker. The sooner she decides these crying, acting songs are wrong, the better. Miss Baker has been badly managed in vaudeville and has met reverses. She should start all over again and try working up properly. Headlining is too heavy for her at present.

Bert Leslie in "Hogan the Painter" gave the laughing end a big boost near the finish. The woman in the piece is weak, but after Hogan enters all else is forgotten.

Musical Avolos and Six Cornallas came after eleven o'clock. Both acts did splendidly considering. **Dash**

BILLS NEXT WEEK (Jan. 1)

In Vaudeville Theatres, Playing Two Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

NEW YORK
COLONIAL
 George Lashwood
 Marquard & Kent
 McConnell & Simpson
 Lyons & Yosco
 Lewitt, Burns & Torrence
 Jane Courthope & Co.
 Smythe & Hartman
 Jarro
 Adair & Dahn
ALHAMBRA
 Edmund Breese & Co.
 Fox & Millership
 Sisters
 Belle Blanche
 The Little Stranger
 Musical Cutty
 Howard & Howard
 DeMott & Lee
 Moore & Haeger
 Robert DeMont Trio
BRONX
 Joe Howard & Ma-
 bel McCane
 Emma Carus
 "Dinkiepie's"
 Christmas
 Great Howard
 Lind
 Ward Bros
 Rayno's Dogs
 Avery & Hart
ORPHEUM
 "Tommy Tucker and
 Dog"
 Charles E Evans &
 Co.
 George Primrose &
 Boys
 Lolo
 Chas. Ahearn Troupe
 Nellie Nichols
 Goldberg
 Four Barcs
 Richards & Mont-
 rose
 Tanakas
BUSHWICK
 Eva Tanguay
 Edmund Hayes & Co.
 Homer Lind & Co.
 Harry B. Lester
 Linton & Lawrence
 "Sambo Girls"
 Frank Spisall & Co.
GREENPOINT
 "The Tins & Co.
 Little Billy
 Edwards, Ryan &
 Tierney
 Coogan & Clark Sis-
 ters
 Jere Grady & Co.
 Marlboro Band
 Rexes
 Meehan's Dogs
FIFTH AVENUE
 Carrie DeMar
 Bert Leslie & Co.
 Spink & Welch
 Jack Wilson & Co.
 Silvers
 Melnotte Twins &
 Waldorf Boys
 Paul LaCroix & Co.
 Frey Twins
 Waters & Waters
HAMMERSTEIN'S
 Adele Ritchie
 Frank Bush
 Eddie Leonard and
 Mabel Russell
 Travato
 Belle Baker
 "The Hold Up"
 Barnes & Crawford
 Bison City Quartet
 Connelly Sisters
 Aerial Bartlett
 Harry Thriller
 Rice & Clark
 James Ackerman
 (Others to fill.)
ATLANTA
FORSYTH
 Harry Houdini
 Fred Dupres
 Melody Mads & A
 Man
 Russell & Church
 Brent Hayes
 Berrick & Hart
 (One to fill.)
BOSTON
 Keith's
 Edgus Atchison Ely
 & Co.
 Frank Fogarty
 Prof. Fred Andrews
 J. C. Nugent & Co.
 Bowers, Walters &
 Crocker
 College Trio
 The Stanleys
BRIDGEPORT
 POLI'S
 Laiky's "Lies"
 Ethel Green
 Frank Stafford & Co.

Great Lester
 Valletta's Leopards
 Lewis & Kramer
 Wrenth
CELESTIAL RAPIDS
 MAJESTIC
 "Top o the World
 Dancers"
 Four Nelsons
 El Barto
 Weston, Raymond &
 Co.
 Carter & Waters
 Young & Marks
 Lottie Mayer
 Boxart & Nelson
 Merlen & Wilson
 Amann & Hartley
 Elizabeth Otto
 Stan Stanley & Bro
CHICAGO
 MAJESTIC
 School Dresser
 Ida Fuller & Co.
 Florentine Singers
 Cressy & Dayne
 Charles Case
 Krans & White
 Croun & Welch
 Dennis Bros
 Clifford Walker
CINCINNATI
 KEITH'S
 (Open Sunday Mat)
 Charles Kellors
 Claude Gillingwater
 & Co.
 Cedora
 Tom Edwards
 Van Dyck Trio
 Bixley & Lerner
 Loney Haskell
 The Gladdenbecks
COLUMBUS
 KEITH'S
 Lillian Mortimer &
 Co.
 Stepan, Mehlinger &
 King
 Fay 2 Coleys & Fay
 O'Brien Havel & Co.
 Stewart & Alexan-
 dria
 Three Baccardos
 Chas. Olcott
 Gene Muller Trio
DALLAS
 MAJESTIC
 (Open Sunday mat)
 Sun's Imperial Min-
 strels
 Laven, Cross & Co.
 Ida Barr
 Victoria Singing
 Five
 Dorothy DeSchelle &
 Co.
 Tom Powell
 Musical Brittons
DAVENPORT
 AMERICAN
 Laiky's Hoboes
 Musical Lasses
 Vonetan Four
 The Hassmans
 John Higgins
DENVER
 ORPHEUM
 Dorothy Rogers &
 Co.
 Four Forde
 Josie Heather
 Augustine & Hart-
 ley
 Lanton-Lucier Co.
 Arthur Staneman &
 Co.
 Jane Boynton
 Calson & Parsons
DETROIT
 TEMPLE
 Irene Franklin
 Nonette
 Mr. & Mrs. Jimmy
 Barry
 Bryon & Langdon
 Adohls & Dog
 Marshall Montgom-
 ery
 Strength Bros
DULUTH
 ORPHEUM
 (Open Sunday mat)
 Sam Mann & Co.
 Primrose Four
 Julius Tannen
 Innes & Ryan
 Mardo Aldo Trio
 Three Leightons
 Three Dooleys
FAIR RIVER, MASS.
 SAVOY
 Warren & Keefe
 Samson & Dellish
 Howard Truesdell &
 Co.
 Great Tallman
 Creighton Bros
 (Two to fill.)
FORT WAYNE
 TEMPLE
 Klein, Ott & Nich-
 olson

Mile. Alaska's Cats
 Graham & Randall
 Harry Tombs
 Miller & Lisle
 Elliott Bros
 Van & Pearce
FORT WORTH
 MAJESTIC
 (Open Sunday mat)
 Maurice Freeman &
 Co.
 Kenner, Nobody &
 Platt
 Five Musical Lun-
 Zera Carmen Troupe
 Buford, Bennett &
 Buford
 Strimline Players
 Marsellies
HAMILTON, CAN.
 TEMPLE
 Ten Dark Knights
 Five Pierceroffis
 Quinn & Mitchell
 Miln Belden & Co.
 Nevins & Erwood
 Norrins
 (One to fill.)
HARRISBURG
 ORPHEUM
 School Boys & Girls
 Bailey, Hall & Bur-
 net
 Cotter & Brown
 Foster & Foster
 Al Lawrence
 Temptation Sisters
 Martini Bros
HARTFORD
 POLI'S
 Andrew Mack
 Middleton & Spell-
 myer
 Laura Guerite
 Gardner & Stoddard
 Gordon & Kinley
 Chapman & Buerbe
 Rem Brandt
HOUSTON
 MAJESTIC
 (Open Sunday mat)
 "Bama Bama" Girls
 Redway & Lawrence
 Hamill & Abate
 Blockman & Burns
 The Glocks
 Carrel-Pierot Co.
 Herbert Hodge
INDIANAPOLIS
 KEITH'S
 (Open Sunday Mat)
 "Everywife"
 Connolly & Webb
 Four Londons
 Harvey-De Vora
 Trio
 Wilson Bros
 Felix Adler
 Selbini & Grovini
LOUISVILLE
 KEITH'S
 (Open Sunday Mat)
 Adelaide Norwood
 Percy Warram &
 Co.
 Christini & Lolsette
 Salerno
 McKay & Cantwell
 Clark Trio
 Paul Barnes
 (One to fill.)
MILWAUKEE
 MAJESTIC
 Dazle & Co.
 Hermine Shone &
 Co.
 Melville & Higgins
 Blank Family
 Lou Anger
 Gardner & Revere
 Rita Gould
 Foster & Dog
MONTREAL
 ORPHEUM
 "Police Inspector"
 Bert Fitzgibbons
 Robert Dancers
 John & Mae Burke
 Reidy & Courler
 Ishakawa Japs
 Devote Trio
NEWARK
 PROCTOR'S
 Edward Abeles & Co.
 Joe Welch
 Mary Elizabeth
 Dan Burke & Girls
 Work & Ower
 Jacob's Dogs
 Jerke & Hamilton
NEW HAVEN
 POLI'S
 Colonial Septet
 Howard's Animals
 Cook & Loran
 Tooner & Hewins
 Maxini & Bobby
 Dixie Seferandis
 Tim Cronin

NEW ORLEANS
 ORPHEUM
 McIntyre & Heath
 Austin's Animals
 Boudin Bros
 Kelly & Wentworth
 Wright & Dietrich
 Elida Morris
 Mabelle Fonda
 Troupe
NORFOLK
 COLONIAL
 Ruffians
 Rroll
 Mack & Walker
 Sam Holdsworth
 Mab & Wells
 Great Santell
 (One to fill.)
OTTAWA
 DOMINION
 Hibbert & Warren
 Snyder & Buckley
 Sayton Trio
 Joe Kelsey
 (Three to fill.)
PHILADELPHIA
 KEITH'S
 Rock & Fulton
 Charlotte Parry &
 Co.
 Clifford & Burke
 Hugh J. Emmett
 Clark & Berkman
 Courtney Sisters
 Carl McCulloch
 Rawson & June
 De Koe Troupe
PORTLAND, ME.
 ORPHEUM
 Charley Grapewin &
 Co.
 Reynolds & Donegan
 Schenck & Van
 Four Vanis
 Oscar Lorraine
 Bob & Tip
 Ruby Raymond & Co.
SALT LAKE
 ORPHEUM
 B. A. Rolfe's Cour-
 tiers
 Tom Nawn & Co.
 Conrad & Whidden
 Mosher, Hayes &
 Mosher
 Arlington Four
 Stewart & Keeley
 Paddy & Desperado
SAN ANTONIO
 MAJESTIC
 Hill & Whitaker
 Morton-Jewell
 Troupe
 Four Masons
 Bradley-Martin & Co.
 Cookley & Hanvey &
 Dunlevy
 Aerial Sherwoods
 Alex Craig
ST. LOUIS
 COLUMBIA
 "Scrooge"
 Edwin Stevens & Co.
 Four Ellis
 James Harrigan
 Wilson & Wilson
 Diero
 Wynne Bros
 Emmy's Pets
SCRANTON
 POLI'S
 "California"
 Willard Simms & Co.
 Will Rogers
 Alber's Bears
 Kaufman Bros
 Helm Children
 Hedder & Son
SIoux CITY
 ORPHEUM
 (Open Sunday mat)
 Romance of Under-
 world
 Charles & Fanny
 Van
 Pedersen Bros
 Horton & La Triska
 Mme. Panita
 Chick & Chicklets
SPRINGFIELD, MASS.
 POLI'S
 Romance Under-
 world
 M. & Mrs. Connolly
 Victoria Four
 Isabelle D'Armond &
 Frank Carter
 Harry Gilbert
 La Toy Bros
SYRACUSE
 GRAND
 Walter C. Kelly
 Ryan & Richmond
 McCormick & Wal-
 lace
 Majestic Trio
 Sanatelle Trio
 (Two to fill.)

TERRE HAUTE
 VARIETIES
 Jolly & Wild
 Orpheus Comedy
 Four
 Mills & Moulton
 Klein Ott & Nich-
 olson
 Three Dolce Sisters
 Paris Green
 Thompson & Carter
 Espe & Roth
 Chesterfield
UTICA
 MORETTI Opera Co.
 Edwin Holt & Co.
 Scott & Wilson
 Billy K. Wells
 The Boldens
 Wally Trio
 John La Vier
UTICA
 MAJESTIC
 Mrs. Gene Hughes &
 Co.
 York & Adams
 Three Vagrants
 Chas. B. Lawler &
 Daughters
 Ramadell Trio
 Reckless Recklaw
 Kitty Lule
 Barclay Gammon
 Great & Good
 Arthur Woodville
 Josephine Le Hart
 George Melvin
 Owen Clark
 Will Van Allen
 Sealy & Duclos
WATERBURY, CT.
 JACQUES
 Great De Loris
 Temple Quartet
 Keno & Green
 Morris & Allen
 Haight & Deane
 Peppino
 Belle Onri
WILKESBARRE
 POLI'S
 Hanson Bros
 Haydn, Borden &
 Haydn
 Three Keatons
 Tom Linton & Jun-
 gle Girls
 Billy K. Wells
 Williams & Warner
 Klusting's Animals
WORCESTER
 POLI'S
 Billie Reeves & Co.
 Kate Ellmore & Sam
 Williams
 Kremka Bros
 Meredith Sisters
 LeRoy & Harvey
 Handis & Mellis
 Tauda
LONDON
 PALACE
 Arthur Bouchier &
 Irene Vanbrugh
 Vesta Tilley
 Lady Ellmore
 Kitty Lule
 Barclay Gammon
 Great & Good
 Arthur Woodville
 Josephine Le Hart
 George Melvin
 Owen Clark
 Will Van Allen
 Sealy & Duclos

SHOWS NEXT WEEK.

NEW YORK
 "AROUND THE WORLD"—Hippodrome (18th week).
 "BEN HUR"—New Amsterdam (2d week).
 "BETSY"—(Grace LaRue)—Herald Square (4th week).
 "BOUGHT AND PAID FOR"—(Charles Rich-
 man)—Playhouse (18th week).
 "BUNTY PULLS THE STRINGS"—Comedy
 (18th week).
 "DISRAELI"—(George Arliss)—Wallack's
 (18th week).
 GERMAN-AMERICAN OPERA CO.—Weber's
 "JUST TO GET MARRIED"—(Grace George)—
 Elliott (1st week).
 KINEMACOLOR PICTURES—Kinemacolor.
 "KINDLING"—(Margaret Livingston)—Daly's
 (5th week).
 "KISMET"—(Otis Skinner)—Knickerbocker
 (2d week).
 "LITTLE BOY BLUE"—Lyrio (5th week).
 "MAGGIE PEPPER"—(Rose Stahl)—Harris
 (19th week).
 "MODEST SUZANNE"—(Sallie Fisher)—Lib-
 erty (1st week).
 "PEGGY"—(Lillian Russell)—(5th week).
 "PINAFORE"—West End.
 "REBECCA"—(Edith Tallafero)—Grand Opera
 House.
 SPOONER STOCK—Metropolis (10th week).
 STOCK—Academy.
 "TAKE MY ADVICE"—(Willie Collier)—Ful-
 ton (6th week).
 "THE FENCIBLES"—(Kitty Gordon)—
 New York (12th week).
 "THE FIRST LADY IN THE LAND"—(Elsie
 Ferguson)—Gaiety (4th week).
 "THE GRAIN OF DUST"—(James K. Hackett)
 Criterion (1st week).
 "THE GARDEN OF ALHAI"—Century (11th
 week).
 "THE HEN-PECKS"—(Law Fields)—Manhat-
 tan.
 "THE LITTLE MILLIONAIRE"—Cohan's
 (15th week).
 "THE MARIONETTES"—(Mme. Nasimova)—
 Lyceum (5th week).
 "THE MILLION"—39th St. (11th week).
 "THE WEDDING TRIP"—Broadway (2d
 week).
 "THE PRICE"—(Helen Ware)—Hudson (10th
 week).
 "THE QUAKER GIRL"—Park (11th week).
 "THE RED WIDOW"—(Raymond Hitchcock)
 Astor (9th week).
 "THE RETURN OF PETER GRIMM"—(David
 Warfield)—Belasco (12th week).
 "THE SENATOR KEEPS HOUSE"—(William
 H. Crane)—Garlick (5th week).
 "THE STRANGER"—(Wilton Lackaye)—Bljou
 (3d week).
 "THE THREE ROMEOs"—Globe (5th week).
 "THE WITNESS FOR THE DEFENSE"
 (Ethel Barrymore)—Empire (5th week).
 "THE WOMAN"—Republic (18th week).
 "VERA VIOLETTA"—Winter Garden (5th
 week).
 VIENNESE OPERATIC CO.—Irving Place.
CHICAGO
 "HANKY PANKY"—American Music Hall
 (10th week).
 GRAND OPERA—Auditorium (7th week).
 "THE CASE OF BECKY"—(Frances Starr)—
 Blackstone (5th week).
 "GYPSY LOVE"—(Marguerite Sylva)—Chicago
 O. H. (8th week).
 "THE SPRING MAID"—(Christie Macdonald)
 Colonial (2d week).
 "THE MASTER OF THE HOUSE"—Cort (9th
 week).
 "TWO WOMEN"—(Mrs. Leslie Carter)—Gar-
 rick (1st week).
 "FLORENCE WALK"—(Gertrude Elliott)—
 Grand O. H. (2d week).
 "MISS DUDELSACK"—(Lulu Glaser)—Illinois
 (1st week).
 "LOUISIANA LOU"—(Alex Carr)—LaSalle
 (18th week).
 "THE KISS WAITZ"—Lyric (2d week).
 "THE ROUND-UP"—McVicker's (3d week).
 "THE ARAB"—(Robert Edeson)—Powers (1st
 week).
 "THE WOMAN"—Olympic (2d week).
 "THE RED ROSE"—(Valeska Suratt)—Prin-
 cess (4th week).
"EXCUSE ME"—Studebaker (11th week).
"TEN NIGHTS IN A BARROOM"—Globe (2d week).
"THE FATAL WEDDING"—Alhambra.
"KOL-SCHOPFER"—Bljou.
"ARSENIC LUPIN"—College.
"THE OLD HOMESTEAD"—(E. L. Snader)—Crown.
THURSTON, THE MAGICIAN—Imperial.
"THE GIRL IN THE TAXI"—National.
BROOKLYN
 "A SINGLE MAN"—(John Drew)—Montauk.
 "THE BOSS"—(Holbrook Blinn)—Shubert.
 "THE FORTUNE HUNTERS"—Broadway.
 "THE NEVER HOMES"—Majestic.
 STOCK—Amphion.
 STOCK—Crescent.
 STOCK—Payton's.
PHILADELPHIA
 "THE RUNAWAY"—Broad.
 "THE SIREN"—Forrest.
 "THE SLIM PRINCESS"—Garlick.
 "FOLLIES OF 1911"—Chestnut St. O. H.
 "MACUSHLA"—Walnut.
 "EVERY WOMAN"—Lyric.
 "THE GAMBLERS"—Adephi.
 "FANTASMA"—Grand O. H.
 "THE WOLF"—National.
 "45 MINUTES FROM BROADWAY"—Chest-
 nut St. Stock.
 DUMONT'S MINSTRELS—Ninth and Arch.
BOSTON
 "THE PINK LADY"—Colonial (5th week).
 "THE TRAIL OF THE LONESOME PINE"—
 Boston (2d week).
 "THE FAUN"—(William Faversham)—Shu-
 bert (1st week).
 "GET RICH QUICK WALLINGFORD"—Park
 (15th week).
 "MUTT AND JEFF"—Globe (8th week).
 "PRINCESS ZIM-ZIM"—(Dorothy Donnelly)—
 Plymouth (3d week).
 "BABY MINE"—(Marguerite Clark)—Majestic
 (1st week).
 "OVER THE RIVER"—(Eddie Foy)—Tremont
 (3d week).
 "THE CONCERT"—Hollis (3d week).
 GRAND OPERA—Boston O. H.
 "THE STRUGGLERS"—Grand O. H.
 STOCK—Castle Square.
SAN FRANCISCO
 "THE FORTUNE HUNTERS"—Columbia.
 "THE PASSING OF THE THIRD FLOOR
 BACK"—(Forbes Robertson)—Cort (2d
 week).
 "THE THREE TWINS"—Savoy.
 STOCK—Alcazar.
ST. PAUL
 "NAUGHTY MARIETTA"—(Trentini)—Metro-
 politan.
 "AS A MAN THINKS"—(John Mason)—Shu-
 bert.
 "ST. ELMO"—Grand.
CINCINNATI
 "BACHELOR'S BABY"—(Francis Wilson)—
 Grand O. H.
 GERTRUDE HOFFMAN—Lyric.
 "THE SOUL KISS"—Walnut.
 "DANIEL BOONE"—Heuck's.
 "QUEEN OF BOHEMIA"—(Olympic Stock)—Olympic.
 "THE WORLD OF PLEASURE"—Standard.
 "HIGH SCHOOL GIRLS"—People's.
CLEVELAND
 "THE BALKAN PRINCESS"—(Louise Gun-
 ning)—Colonial.
 "THE GIRL OF MY DREAMS"—Opera House.
 "THE NEWLYWEDS"—Lyceum.
BALTIMORE
 "GREEN STOCKINGS"—(Margaret Anglin)—
 Academy.
 "JACINTA"—Auditorium.
 "COUNTRY BOY"—Ford's.
 "QUEEN OF BOHEMIA"—Gayety.
 "THROUGH THE BREAKERS"—Savoy.
 "THE HOLY NAME"—Holiday St.
BUFFALO
 THOS. E. SHEA—Lyric.
 "HE CAME FROM MILWAUKEE"—(Sam Ber-
 nard)—Peck.
 "PASERREBY"—Star.
 HOWE'S LOVEMAKERS—Garden.
 MERRY BURLESQUERS—Lafayette.
PORTLAND
 "THE GAMBLERS"—Hellig.
 "THE VIRGINIAN"—Baker.
NEW ORLEANS
 "REBECCA OF SUNNYBROOK FARM"—Tu-
 lane.
 "MOTHER"—Dauphine.
 "THE WHITE SLAVE"—Crescent.
 OPERA—French O. H.
 STOCK—Lyric.
 MUSICAL STOCK—Greenwall.
PARIS
 "LA ROUSSALKA"—(new)—Opera.
 "BREBIS PERDUE"—Comedie Francese.
 "LA FLAMBE"—(comedy) (new)—Forte St.
 Martin.
 "BERENICE"—(opera) (new)—Opera Com-
 ique.
 "LES PETITES ETOILES"—(new) (operette)
 Apollo.
 "L'AMOUR EN CAGE"—Athene.
 "LUCRECE BORGIA"—(revival)—Sarah Bern-
 hardt.
 "ETERNEL MARI"—(drama) (from Dostol-
 ewsky)—Antoine.
 "LES DOMINOR"—(ballet) (revival)—Theatre
 des Arts.
 "LE PAVILLON"—(farce) (new)—Comedie
 Royale.
 "REVUE SANS GENE"—(farce) (new)—Re-
 jene.
 "REVUE DE L'AMBIGU"—(farce) (new)
 Ambigu.
 "REVUE DES X"—Bouffes.
 "LES FAVORITES"—(comedy) (new)—Vari-
 etes.
 "BAUTERELLE"—(comedy) (new)—Yande-
 ville.
 "PRINCESS DOLLAR"—Scala.

LYCEUM

SALESLADY IN GRAND OPERA. Chicago, Dec. 27.

Mrs. Minnie Saltsman-Stevens, of Bloomington, Ill., made her American debut in Grand Opera last Thursday night with the Chicago Grand Opera company at the Auditorium, when she sang the role of Brunhilde in "Die Walkure."

Seven years ago this prima donna worked behind a counter in a dry goods store in her home town where her husband was also a clerk. In 1905 Mrs. Stevens went to Paris where she studied under Jean De Reske. Two and a half years ago she made her first operatic appearance in "Die Walkure" at Covent Garden in London.

ENGLISH ORCHESTRA COMING.

The London Symphony Orchestra of 100 pieces will sail from England for New York Jan. 21. At the head of the big musical organization will be Niklash, the well known musical director. The orchestra is booked for a number of concerts throughout the bigger cities in the east. The musicians will return to England April 28.

Fully \$10,000 has been appropriated in Pittsburgh for free concerts in the public parks next season.

Orville Harold, the young American tenor, who is making such a hit at Oscar Hammerstein's London Opera House, comes back home on a special trip April 10 to fill a ten days' concert tour for the Quinlan Bureau.

Mary Cheney, singer of Welsh songs and old English ballads, is scheduled to make a tour of the south in February and March. In April she tours New England.

Marie Caslove, a young violinist, now making quite an impression abroad, is coming to America next season for a concert tour under Marc Lagen's direction.

The Boston Opera Company is going to give three performances in New Haven, Jan. 18, Feb. 1 and March 19. New Haven is subscribing to insure the concerts.

Dr. Ludwig Wullner is going back to Europe with every intention of returning for another vaudeville tour next season. Wullner sang last week in Carnegie Hall.

Charles W. Clark, the American baritone, who has completed a successful tour of France, is on his way to America.

Oscar Seagle, baritone, now touring the south, is planning to return to New York in January to teach.

Carl Pohlig, conductor, and the Philadelphia Orchestra, made their debut this season in Cleveland. The press there spoke highly of the program rendered.

Jane Osborn Hannah, soprano of the Chicago-Philadelphia Opera Company, has been engaged as soloist for the Kansas City Symphony Orchestra, Jan. 2, two recitals in Ohio, Feb. 8 and 12, and in Washington the latter part of March.

Alice Nielsen is having a spring tour booked up for her by Charles L. Wagner, representing the Johnston Agency.

The Paullist Choristers, now touring the west, go to Paris May 4, where the singers take part in a big international choir contest, scheduled for May 27.

The London Symphony Orchestra is announced for a tour of the United States and Canada next April.

Mme. Jeanne Jomelli, the operatic soprano, begins her spring tour early in January.

There is a new pipe organ in the Hotel Astor, installed at a cost of \$50,000.

BIG BANNER SHOW.

(Continued from page 19.)

sound as strongly as in the olio turn. Miss Baird has little to do as a principal, besides disclosing "some finger" as the Captain of the Gendarmes in the burlesque, immediately reappearing in evening dress for the song with Mr. Shean. The change added zest to her appearance in each. Of the three olio turns, Miss Baird as a "single" was the other (New Acts).

While the first two vaudeville acts held singing, the olio fits, with the travesty to top off.

The other principal was Joe Milton who played a Frenchman, also the Italian trainer of the "bear."

There is real good fun in the "Big

Banner Show," with entertainment for all. The spice in it is placed just right, the numbers are varied and the show throughout has variety, without dullness. Besides which it is what a regular burlesque show should be, for it will please anywhere. *Sime.*

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
35 SOUTH DEARBORN STREET
Phone 4461 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The holiday bill at the Majestic with Mlle. Dasle at the top, proved quite satisfactory from start to finish, here and there an act getting more than the usual share of applause, but on the whole the program was evenly balanced. While none of the numbers broke a riot, every one proved passable. De Renzo and La Due picked the opening spot, offering a rapid routine of aerial tricks. Wilson and Wilson followed with a singing and talking affair in "One." Miss Wilson takes herself over seriously. With a first-class comedian beside her there is no necessity for her exerted attempts to act. She displayed some pretty costumes and made a nearly charming appearance. Her partner, aided by violin, was mostly responsible for the reception accorded them. Paul Dickey & Co., in "The Come-Back," went over nicely. Leo Carrillo pulled one of the afternoon's hits with his chatter. It was no easy task to follow Dickey's sketch, but with his essay on the aeroplane, Carrillo soon had them his way. The "Dago" speech made a splendid finale and brought him several "bows." "Scrooge" was an appropriate addition to the bill and kept the audience interested throughout. The Christmas spirit existing made the sketch more palatable and it was treated to several curtain calls. James Harrigan and his comedy jugglers made the usual impression. Dasle, who came next in order, danced her way to success. Mike Bernard and Amy Butler (New Acts) held the next to closing spot, followed by Karl Emmy and his Pets. The Emmy act is the best of its kind the house has offered in months.

WYNN.

COLUMBIA (E. H. Wood, mgr.).—Joe Hurtig's "Taxi Girls," the third Hurtig & Seamon show to visit Chicago, is the holiday attraction at the Columbia. With an exceptionally strong cast headed by Henry Fink, the "Taxi Girls" offer some of the best olio and burlesques seen at the house this season. This does not include the first part, badly in need of doctoring, but with the present vaudeville department and afterpiece, that is easily forgotten. The opening is labeled "In Mexico." The theme is far from new and has been seen in several shows this season. The comedy situations are many and good in the olio scene and the idea affords the company a splendid chance for comedy bits. This cannot be said of the first section, however, where the comedy looks rather aged and rusty. Here John Bohman and Henry Fink played a blot on the performance by offering the entire saddle scene from "The Battle of Too Soon." The pair went the limit in lifting the bit, and while well done, the results hardly justify the copy. The feature of the performance is the singing of the principals. Several times they broke into song and invariably held up the show. Fink has surrounded himself with some real harmony, and fortunately the voices are used to advantage. The olio is worth the admission price itself. Here the honors are divided between Fink and his sister and the Farrell-Taylor Trio, with the latter slightly ahead. The sister slats have built a clever routine around their abilities and offered one of the best acts of its kind seen in burlesque here this season. Ward and Bohman scored nicely, as did the Seamon Duo. The young woman in this team gave a corking good impersonation in the rendition of the "Dago" number used for a finish. On the whole, Joe Hurtig has a good show. It's not the best Hurtig show that has been here, but it's good enough to please and it runs several points ahead of the usual burlesque entertainment.

WYNN.

WHITNEY (O. H. Peers, mgr.).—"The Campus" which has been making the rounds of the Stair & Havlin houses on the west side, opened Xmas Day for what is hoped will be a run. So far the public response has been feeble and the success of the piece is considered unlikely. Previous appearance in the popular priced theatres thought and have destroyed any chances the attraction might otherwise have had in the \$1.50 houses. The play is pleasing entertainment but company and production looks quite too small for successful competition against more pretentious offerings in other "loop" theatres. The Ferris Hartman Enterprises Co. is responsible for the production, credited with a sixteen weeks' run this season in that city. Walter De Leon is author and stage director as well as leading man. The story deals with college life at a California University and is an interesting, well written narrative. The weakest spot is the finish of second act. Dialog and song numbers are bright and sparkling as a whole and are interpreted by a capable and evenly balanced company (Miss Muggins Davies,

Roscoe Arbuckle and De Leon divide honors. Miss Davies and De Leon in particular present a specialty of songs, dances and imitations in the second act that would make them find for some enterprising vaudeville impresario on lookout for headline novelty. The chorus comes up to the average. Costumes are neat but not elaborate. The scenery is appropriate, but nowhere near reaches standard set by the high class musical shows. **MEBO.**

AMERICAN MUSIC HALL (Geo. Jordan, mgr.; Ind.).—Has shelved the burlesque "The Big Little Rebel." The entire show now consists of a revision of the original offering of "Hanky Panky" in two acts; a hit that is drawing well.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Society continues to patronize the repertoire of the Chicago Grand Opera Company; business good.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—Fourth big week of Frances Starr in "The Case of Becky"; excellent production liberally patronized.

CHICAGO O. H. (Geo. W. Kingsbury, mgr.; K. & E.).—Marguerite Sylva in her seventh crowded week in one of the season's greatest successes here, "Gypsy Love"; troubled with a bronchial affection, the star is being frequently relieved in her part by her understudy Phyllis Partington.

CORT (U. J. Herrmann, mgr.; Ind.).—On the eighth week with no definite announcement of a close, is the creditable report on "The Master of the House."

COLONIAL (James J. Brady, mgr.; K. & E.).—The first week of a limited engagement of Christie Macdonald in "The Spring Maid"; strong supporting company that includes Tom McNaughton, Edna Bowen, Ben Hendricks and Thomas Conkey.

GARRICK (A. Toxen Worm, mgr.; Shuberts).—Last week of the Aborn Opera Company in a revival of "The Bohemian Girl"; next week John Cort presents Mrs. Leslie Carter in Rupert Hughes' play, "Two Women."

GRAND O. H. (Harry L. Hamlin, mgr.; Ind.).—Gertrude Elliott changed her bill this week to "Pomander Walk"; Sunday night performance is a new policy just inaugurated by the management of the theatre.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Farwell week of Frank McIntyre in "Snobs"; New Year's eve, Werba & Leuschke present Lulu Glaser in the Viennese comic-opera, "Miss Dudeslack."

LA SALLE (Harry Askin, mgr.; Ind.).—The 17th performance of "Louisiana Lou" will be given New Year's afternoon, a record that has not been approached here this season by any other attraction; going quite as big as ever and looks good until late in the spring.

LYRIC (A. Toxen Worm, mgr.; Shuberts).—Opening week of "The Kiss Waltz"; on paper, interpreting cast looks strong.

MCVICKER'S (Geo. Worm, mgr.; K. & E.).—Last two weeks of "The Round-Up"; return engagement of "Madame X" 7.

POWERS (Harry J. Powers, mgr.; K. & E.).—One week of "The Poor Rich" seems to have been enough for Tim Murphy. This week he came back with "The New Code," with which he commenced his engagement here; this is his last week. New Year's matinee, Robert Edson will open in Edgar Selwyn's play, "The Arab."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Initial week of "The Woman"; engagement indefinite.

PRINCESS (Mort H. Singer, mgr.; Shuberts).—Valeska Suratt is attracting audiences of generous proportions to "The Red Rose"; engagement still indefinite.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—But one more week remains for the Henry W. Savage success, "Excuse Me"; 7. Alice Lloyd comes here for one week in "Little Miss Fix-It"; 14, "The Grehound."

ALHAMBRA (Marvin & Roche Co., mgrs.; Ind.).—May Hoemer in a stock production of "Sapho"; next week, "The Fatal Wedding."

BIJOU (Ellis Glickman, mgr.; Ind.).—Repertoire of Yiddish plays by a company that includes Mms. Kaminsky, Max Rosenthal and Charles Nathanson; next week, "Kol-Schofer."

HAYMARKET (H. A. Bailey, mgr.; Stair & Havlin).—Billy B Van and the Beaumont Sisters in "A Lucky Hoodoo."

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock: "A Stubborn Cinderella"; next week, "Arsene Lupin."

CROWN (Stair & Havlin).—"The Girl in the Taxi"; next week, E. L. Snader, in "The Old Homestead."

GERMAN THEATRE—"Christ of the Forest."

IMPERIAL (Kilm & Gessolo, mgrs.; Stair & Havlin).—Norman Hackett in "Satan Sandersen"; next week, Thurston.

GLOBE (Jas. H. Browne, mgr.; Stair &

Havlin).—Re-lighted this week for a limited engagement of Holden & Edwards revival of "Ten Nights in a Barroom."

MARLOWE (Ralph T. Kettering, mgr.; Ind.).—Stock: "This Week, 'Is Marriage a Failure.'"

NATIONAL (Stair & Havlin).—E. L. Snader in "The Old Homestead"; next week, "The Girl in the Taxi."

Harry Armstrong, known locally as the "chorus girl King," W. K. Ziegfeld, proprietor of the theatre here that bears his name, and Hampton Durand, have formed a triple combination that has for its purpose the production of condensed versions of well-known musical plays for presentation in vaudeville. Their first effort in this direction is a tabloid production of "The Girl in the Kimono." This piece is to be followed by several others, now in formation. Armstrong is staging the shows and Durand is acting in the capacity of musical director. Ziegfeld is understood to be the silent money-man of the combine.

Another change has been made in the personnel of the stock company at the Alhambra theatre by the substitution of May Hoemer in the leading roles for Anna Bronaugh, assigned to the ingenue parts. By way of an introduction, Miss Hoemer is the widow of Francis Boggs, the victim of a recent murder in California at the hands of a Japanese motion-picture actor.

According to a rumor that appears to come from a source regarded as more than ordinarily authentic, the gambling combine, which is in a state of demoralization as a result of the cleaning up campaign inaugurated several weeks ago by Mayor Carter Harrison, has sheered off in the direction of pursuing more legitimate and worthy things theatrical are said to be contemplated by the heads of the gambling trust, and vaudeville is to be the particular field in which they propose to operate. The plan is wide in its scope and the project consists of the formation of a circuit of not less than eight family theatres that are to be located outside of the "loop" section, with one large house within the "loop" confine. It is understood that the smaller theatres, which will probably operate with a split week policy, will be opened within the next two or three months, and the "loop" house is to be in shape for public entertainment by the first of next September. "Pop" prices of admission will no doubt prevail in the family theatres, but it is understood that the "loop" house will charge the first class seats. The "Gambling King" of Chicago and his bounteous wealth, as well as the millions controlled by the "gambling trust" are all to be behind the proposition, and as Monte Tennes is regarded as the "King" of the "gentlemen of chance," he would seem to be the person alluded to as the moving spirit in the enterprise. Tennes is said to own the controlling interest, if he is not the owner of Sid Eason's former burlesque theatre in North Clark street now known as the "Crown," in event that the deal goes through, it would seem logical that this playhouse will be a link in the proposed chain, whenever Hurtig & Seamon's lease on the building shall have expired.

George Bernard Shaw's comedy, "The Devil's Disciple," is scheduled for production 25-30 at the Ziegfeld theatre by a road company made up of members of the Yale Dramatic association.

It has been determined that the Colonial is to have a production of "The Pink Lady" following the engagement of "The Spring Maid," which opens there on Christmas eve.

William Anthony McGuire, a Chicago author, has submitted the manuscript of a new play to Charles E. Marvin, proprietor of the Marlowe theatre, who is contemplating a production of the piece early this spring. The story is said to deal with divorce and the theme is the direct antithesis of Joseph Medill Patterson's drama, "Rebellion."

If there is no miscarriage of the present plans of Gask & McVitty, a local firm of impresarios, Harold Bell Wright's novel "The Shepherd of the Hills" will be presented here in dramatized form on or about Easter. Rowland & Clifford also announce the presentation of a new play here next spring.

Harry James Smith, the Connecticut author who gave Mrs. Fiske the play "Mrs. Bumstead-Leigh," evidently heard the recent wall of Tim Murphy for a worth-while starring vehicle, for the former came to town the latter part of last week with the manuscript of a new comedy for Mr. Murphy's inspection.

In accordance with a time-honored custom at the American Music Hall there will be a midnight performance of "Hanky Panky" New Year's eve, commencing at 11.15 o'clock.

Valeska Suratt, the luminous star of "The Red Rose" at the Princess, is reported to have engaged counsel for the purpose of prosecuting several infringements which she claims to have evidence of by persons "copying" the best hits of her play.

A movement started recently to have a five-cent motion picture theatre licensed for operation in the old meeting house of the First Swedish Baptist congregation at 1132 Milton avenue, this city, has met with a signal failure.

Harry Askin, director-general of the La Salle Opera House and the production of "Louisiana Lou," had a physical as well as verbal altercation Friday evening of last week with one William Rose, an actor known in professional circles as John Denley. The latter made application at the Askin offices in the Grand Opera House building for a part

TOURING IN AMERICA

Miss ADA REEVE

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

with the "No. 3" company of "Louisiana Lou" and is said to have ten umbrage at the impresario's intimation that he was short of the necessary "personality" for the role he aspired to play. The pair are reported to have "rough housed" it until a convenient elevator man came to Askin's aid and then the obstreperous thespian was forced into submission until the arrival of a mounted "cop," who subsequently landed Denley in the "cooler" at the South Clark street police station.

Viola Wiegand, wife of Harry Blockson, of the vaudeville team of Blockson and Burnin, has been engaged by Prof. Haney to pose as a Parisian model in an electrical novelty act.

While in Chicago last week, J. J. Shubert is reported to have caused another announcement of the news that the Shuberts again seriously contemplating the construction of a Winter Garden here, similar to the one operated under their management in New York.

Recent advices from St. Louis indicate that a young daughter made her appearance at the home of Joe Whitehead in that city. Mrs. Whitehead is known professionally as Flo Grierson.

General Manager Charles E. Bray of the Western Vaudeville Managers' Association played the role of Santa Claus last Saturday with the result that every female employee of the concern received a Christmas present of a five-dollar gold piece and a handsome silver-handled umbrella valued at \$10. The other attaches of the offices were also remembered with appropriate Christmas-tide tokens.

Thilla Zick, the youngest member of the Chicago Grand Opera Company chorus, has deserted that organization to become a premiere danseuse. Mra. Jung, the noted ballet mistress, will be her tutorese.

Harry Munna, the utility man of the S. L. & Fred Lowenthal law offices, is again at his desk after being laid up for a fortnight with an attack of the grip.

Hebert Labadie, who for fifteen years starred in his own production of "Faust," spent Christmas with his brother, Oliver Labadie, in this city.

The marriage occurred last week in this city of Kathryn Marney and Carroll McFarland, both members of the Mariow theatre stock company on the south side.

The opinion of the critics is divided on the respective merits of William C. DeMille's new play, "The Woman," which had its first performance here at the Olympic Christmas eve. The interpreting cast is played generally conceded to be satisfactorily capable. Marjorie Wood and Gladys Hanson led for the honors. The play is admittedly strong in situations and has dialog that is generally bright and sparkling. The production has the Belasco stamp, but there seems to be some doubt as to whether it has been staged with the same care and attention to details that characterizes the past and present successes of that eminent playwright. "The Woman" is understood to be destined for a run here if the aid of a willing house management can bring it to pass.

Merle H. Norton is one manager who is able to report progress this season. He has three companies on the road playing "The Missouri Girl," and they all are winners on the season by a comfortable margin. The western show has just recently finished an eleven weeks' tour of California, and is now over in Nevada, where it played to big Christmas day at Reno, a nice business for a small one-night stand outfit. The central company is now in Kansas, where the receipts are reported to be satisfactorily large. The Eastern show is in New York state with a routing through Pennsylvania and Ohio to follow. On Christmas day the members were treated to a banquet that included the contents of a case of champagne, all of which was the compliment of their employer.

The LaSalle Opera House was the scene of the first theatre party of the season for the Chicago lodge of Elks one evening last week, when a delegation of about 750 members attended a performance of "Louisiana

Lou" in a body, and as a compliment to three of the company who wear the antlers' button. These are Ben M. Jerome, composer of the score of the play, and director of the orchestra; Bernard Granville, the juvenile man; and Charles Mast, stage director. Literally it was an Elks' night and fittingly celebrated accordingly. The visitors included Grand Exalted Ruler Sullivan, who had stopped off in Chicago while en route to New Orleans.

The present line-up in the Alhambra theatre stock company shows three players in the roster, who at one time or another have been leading women. These are May Homer, the present leading lady, and the player of leading roles at Hopkins', the People's, Humboldt and Bijou; Anne Brombaugh, formerly lead at the Bijou and Academy, and also with a road company playing "Graustark"; and Ada Dalton, who has acted in a like capacity with companies in Boston, Providence and Omaha.

Following the opening performance of "The Spring Maid" at the Colonial Sunday night, the star Christie MacDonald entertained her associate players with a Christmas tree back stage and supplemented that event with a supper at one of the fashionable "loop" restaurants.

"Madame X," with Adeline Dunlap in the title role, is announced for McVicker's 7, following the present engagement of "The Round-Up."

The appearance at McVicker's in "The Round-Up" of Gerda Henius, daughter of Dr. Max Henius of this city, as leading woman, was observed one evening last week when nearly five hundred members of the Danish societies of Chicago occupied seats on the main floor of the house. A banquet followed at the Auditorium Hotel Annex.

Mrs. Tom Brantford, known professionally as Bertie Brantford when she and her husband were a team in vaudeville, is spending the holidays with her folks in New York City, where Mr. Brantford is playing dates, after an absence of four years.

The New Year's week attraction at the College will be a stock production of "Arsene Lupin."

The Primrose Four were obliged to cancel their bookings at St. Paul and Sioux City recently as a result of the death here of Mrs. Kate Murphy, mother of Thomas Murphy, a member of the quartet.

H. G. Lonsdale, who recently closed with Thomas W. Ross' company in "An Everyday Man," has joined the cast of "The New Code" at Powers', in which Tim Murphy is starring.

Sam Baerwitz has secured ten weeks of fair time for the Luigi Picaro Troupe, DeBalestrier's Performing Bears, Seven American Whirlwinds, Four Tossing Lavalles, and the Keeneman Brothers, opening in August, 1912.

Charles Bigelow's part in "The Kiss Waltz" at the Lyric is being interpreted by Henry McDonough, recently with "Gypsy Love," at the Chicago Opera House.

H. A. McCabe, formerly a Wild West show performer, and a native of Texas, is here heading off Golden and Edwards' production of "Ten Nights in a Barroom," at the Globe.

The death of Mrs. Margaret Horton Potter Black, a Chicago novelist of note and the divorced wife of Attorney John Donald Black, occurred last Friday at the Chicago Beach Hotel. The deceased is reported to have been addicted to the morphine habit and an overdose of the drug is said to have caused her demise. Mrs. Black was the daughter of Orrin W. Potter, a millionaire steel manufacturer, and a member of one of the most prominent families here. She began her literary work at the age of sixteen years, and her stories included "The Soldier's Lion," "The Golden Ladder," "The Princess" and "The Genius."

The People's theatre in West Van Buren street, which recently frosted with a stock company venture, reopened with "pop" vaudeville Saturday night under the management of the O. T. Crawford Amusement company of St. Louis, which concern also operates the

new Marshfield theatre in this city. Don W. Stuart is general manager.

The Bijou, for many years the home of melodrama, reopened last Friday night with Yiddish performances, under the general business management of Ellis Glickman, who also operates the Palace vaudeville theatre in Blue Island avenue. The opening cast includes Rachel Kaminsky, and Max and Charles Rosenthal. The present policy is a repertoire of standard Yiddish plays.

Mrs. Richard Harding Davis, who is making this city her home, is reported to have reconsidered her publicly announced determination to sue for a divorce from her author-husband.

Ada Reeve's popularity in Chicago was made clear here last week when Cissie Loftus, the Majestic headliner, offered an imitation of the English comedienne singing "Sue, Sue, Sue." The announcement brought Miss Loftus large applause, and while she forgot her lines and had to be prompted from the wings, the number went better than anything she attempted at that performance. The imitation was voted excellent, but the fact that the audience applauded vigorously at the mention of Miss Reeve's name was considered strange, inasmuch as the English singer only appeared here for one week, and that sometime ago.

Sam Liebert, who is cast for the leading role of Lidoiki in the No. 1 company of "Louisiana Lou," which will take to the road some time in January, was afforded an opportunity last week to get on familiar terms with his part. Alex. Carr, the star of the No. 1 company at the LaSalle Opera House, was absent for three nights and General Manager Harry Askin sent Liebert in to "sub" for him. Aside from the usual nervousness caused by the importance of his assignment, Liebert gave a satisfactory interpretation of the part, and in the opinion of expert judges he measures up to the requirements for the No. 2 production. There was a rumor current that Carr had deserted the Askin forces, and that Liebert would succeed him at the LaSalle, but this scare was exploded on Saturday, when the star returned to the part. Rehearsals on the road production have been in progress for several weeks and Managing Director Askin opines that the second company will be every bit the equal of the original show. While the complete cast has not been handed out, it is known that in addition to Liebert, the roster will include Angelina Rosa Novaslo-have in the title role of "Louisiana Lou," now sung at the LaSalle by Mary Quive; and Eleanor Harry, a well-known and capable subrette, who has been assigned to the role of Della Fair, in which Eva Fallon now introduces among other features the "Joys and Glimpses" song and "When Paddy Went a-Courtin'." The new show will open at some point near Chicago and for a while will play the middle west.

SAN FRANCISCO

By ART HICKMAN.
VARIETY'S San Francisco Office,
908 Market Street.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—The Orpheum road here Christmas week. The Eight Palace Girls displayed poor voices but dancing was applauded; Simone De Beryl, pretty, held audience; "Honor Among Thieves" closed olio, scoring; Mack & Orth, hit; Ray Samuels, encored repeatedly; Loulin's Dogs, fair holdovers; Charles F. Seimon, opened show nicely; Those Four Entertainers, very big.

EMPRESS (Sullivan-Considine, mgrs.; agent direct).—Nat. Fields & Co. in "Girl Behind the Counter," screen, principals good but chorus poor; Vilmos Westony, applauded; Wm. J. Sullivan & Pasquellina Clarice, scored; Nat Phillips & Merritt Dalay, laughing hit; Art Adair, pleased; Maglin, Eddy & Nichols, encored; Bowery Quartet, local, crude.

COLUMBIA.—Anna Held playing to capacity.

CORT.—Forbes Robertson doing good business.

ALCAZAR.—Stock with capacity houses.

SAVOY.—"The Third Degree," good business.

Phil Hastings, for years associated with the press department with the Orpheum, has engaged as press agent for the new Pantages theatre.

The staff of the old Alcazar, which opened Sunday under the name of the Republic, is Harris & Ackerman, managers; Morris Lebovitz, house manager; Nick Brown, musical director; Charlie Newby, master mechanic; Billie Ennis, props; William Whorff, electrician; Fred England, files; Arthur Werner, operator.

The Garrick will continue to run first-run pictures as heretofore, not taking on vaudeville, as announced.

Ackerman & Harris have found it necessary to install a gallery in their new Ma-jestic theatre. It will add materially to the seating capacity.

The new Alcazar theatre opened Saturday night with staff as follows: George H. Davis, business manager; Fred Butler, stage director; Ed. Belasco, treasurer; E. B. Mayer, secretary; Roy Gill, stage manager; Edw. Wagner, master mechanic; James Crawford, press representative; Ed. Williams, scenic artist; Howard Nowell, chief electrician; Belasco & Mayer, owners and managers. The house has a seating capacity of 1150. It is the most perfectly equipped stock theatre in America. There is not a column or pillar in the house.

Bert Levey moved to his new headquarters (entire first floor of new Alcazar building) Saturday. He is making seven houses in this city, six being split weeks.

The new Pantages opening date will probably be 30. The staff opening the house will consist of Alex. Pantages, director-general; Chas. L. Cole, (now representative Pacific Coast Division) acting as manager until one is appointed; Phil Hastings, press representative; Fred Smith, treasurer; Roy Stevenson, master mechanic; James Smith, electrician; Bert Ragan, musical director.

The heavy man of the Six Bricks, at the Oakland Orpheum, suffered a paralytic stroke last week, second heavy man, jumping on his head causing arteries to break. The remaining five are continuing the engagement, the injured man having been removed to the German Hospital, Frisco.

The Western States Vaudeville Association is preparing to make its new headquarters in the new Pantages building.

Beasle Anderson, formerly violinist with Premier Trio, who has been ill at Colorado Springs for four months, has returned to San Francisco.

George Sonntag, of the notorious bandit team known as Santag & Evans, has formed a company and is having a three-reel subject taken of his numerous escapes, train hold-ups, killing of posess, attempted breaks from Folsom prison, etc., and expects to star this film throughout the country.

At the T. M. A. election of officers, Ed. Conley was elected president; Wm. Whorff, secretary; Max Fogel, financial secretary; James Blake, treasurer. Billy Rusk has been appointed organizer and has put a substantial lodge on foot in Stockton.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—From the way the show went with the big house in front Tuesday it was a hard matter to say whether the acts got what was coming to them or not. It seems always so the day after a big holiday. There was a clean sell-out Tuesday afternoon and there were so many trying to get in that the City Fire-Marshall was snooping round. It was a jolly crowd in front, willing to laugh but not over generous in applause. The house seemed filled with children and young girls wearing their Christmas gifts and chewing candy. The "chewers" gave Will Rogers a hard time, Bill tackling a piece of gum bigger than a wad of cotton and being forced to stick it on the proscenium arch in order to get his breath. Probably the Diving Norins got the biggest end of the applause, and their classy tank act deserved it all. There isn't so much of the pretty picture stuff about the Norin act, but they are a busy quartet of water experts and have a routine of tricks which catch the eye of even the novice. Raymond and Cav-

When answering advertisements kindly mention VARIETY.

erly's tangle-talk German act had the house yelling. They got a quick start and never stopped. The Wait Street and "Underwear" gags which have been pretty well worked in all classes of houses being just as big laughs as ever and their parodies also scored solidly. Lolo, The Mystic, held the house thoroughly interested throughout the act and put a corking good finish on with the arrow and rifle shooting. The mind-reading bit mystified, interested and gave a lot of people a chance to show what they had received for Christmas. Lolo called everything quickly and proved very entertaining. With a couple of new "Wah-Wah" songs which only he can sing and the best soft-shoe stepping he has ever done, Eddie Leonard put over a dandy act in blackface, assisted by Mabel Russell. A bit of "luring up" at the finish is too close to that done by Sam and Kitty Morton, and Leonard and Russell do not need its help for their act will go through wherever a classy blackface specialty is liked. The first half of the bill started a bit slow, but quickly caught up the pace. The Stanleys made them laugh with the allhouette novelty and the Amoros Sisters landed solidly in favor after getting into the full stage setting. The opening in "one" probably was unavoidable owing to the layout of the bill, but it gave the girls a poor start. The snappy trapeze work and the dancing caught the crowd and the pretty French girls finished strong. The Three White Kuhns appeared to stay just a trifle long with their harmonizing and instrumental music. The bass-viol was worked for good laughs at first, but did not wear through the long stay. The boys have a dandy little act, however, and with a little cutting can hold their own. Will Rogers just kidded his way along with the aid of his ropes and drew in his share of the honors. The Oklahoma "buster" is a pretty popular young fellow here and got about the best reception that was handed out on an entrance. Rogers has a lot of "fool" stuff, but handles it in a way to make it count. It is his first local showing as a "single" and if he keeps on going he'll land as a monologist. If he does he'll probably make good with that line of talk of his. De Witt, Burns and Torrence had a nice soft spot with their "Awakening of Toys." It is a corking act for the Christmas holidays and has been a regular visitor here for Christmas. They have added some new stuff which has built up the act considerably.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Bill pleasing to the big holiday throngs which crowded in all day and evening Monday and Tuesday. The Brown Brown Minstrels had the featured spot and the "kids" held it down in good shape. The act has been built up since last seen and the girls are putting over a singing and dancing act which ought to take almost anywhere. Great Morin is a ventriloquist who should work his way to the big time. His voice is not strong, but he enunciates clearly and his smoking, drinking and whistling bits will compare favorably with many of the best of his kind on the big time now. A neat and pleasing appearance also helps and he had no trouble drawing liberal reward. The Shepperleys act state who play musical instruments did nicely. The girls need to overcome a mechanical style of playing when they will have a good number for the small time. Kitty Edwards sings English songs with an English manner and may be she is English. One of her songs is the "Promenade" song of Alice Lloyd's which she sings in an extreme "hobble" dress. She also makes a good looking "widow" and sings an "audience" song which pleased. Her act classes up well among the singles in the "pop" houses. The handling of the "straight" by a woman who can also sing "rag" numbers did a lot to send Halley and Noble through in fair shape. The man did his best work with a bit of dancing for a finish. Nash and Evans finished nicely after a rather slow start owing to stringing out the "rehearsal" bit too long. The man is a dandy dancer on rollers and with a little chopping of the talk at the opening will have a winning act. Goforth and Doyle seemed to have trouble making their talk go in this house. Their specialty is to talk for the picture-houses where speed will help more than anything else. The Herbert Brothers pleased with their acrobatic act, none too well dressed and the Hartzell Duo met with fair results with their comedy ladder act. A little more action will also help the Hartzells.

PALACE (Jules E. Aronson, mgr.; agent H. Bart McHugh).—They were serving out vaudeville and pictures like the butter-cake foundries feed noon-day luncheons at this house Monday afternoon and evening. The acts were running a race with the moving picture machines and it was hard to tell which had the better of the contest. If the spot-light man had any grudge to show he showed it Monday, and he made the lantern do some funny things to the acts. In the posing act by Freda West, the light man was all wrong. He hung out the "Rock of Ages" sign when Freda was posed as a diver, and when the girl appeared as a "salome" dancer with a snake twined round her arm, the slide read "Forsaken." You could take the words what it meant. Miss West posed several sub-jects, but only two or three of them were worth recording. If she can build up more like the one with the man swimming and the one on the moon and then keep still in the picture, she will have something. One of the Four Rubens was ill and a trio worked the singing and dancing act which went through nicely, but without showing anything to take them out of the small-time class. Novelties should be thought out if the act expects to last anywhere. Cole and Hastings, an Indian team, missed the hard work Monday owing to non-arrival of their baggage. Mae Francis won liberal favor with her singing turn. Miss Francis sang four songs and picked up stronger with each, finishing in dandy style. She has a pleas-

JEROME H. REMICK, President

F. E. BELCHER, Vice-Pres. and Sec'y.

THE BIG SIX

IN SONG HITS

THE RAGGIEST OF RAG SONGS

"The Red Rose Rag"

A rag song that's different. It's original and novel.

THAT GREAT RAG SONG OF THE OCEAN

"Oceana Roll"

A rolling, drolling, lolling song, with happy, snappy words.

The music is tuny.

The lyrics lunny.

THE NOVELTY SONG SENSATION OF THE YEAR

"Oh, You Beautiful Doll"

The song that has swept the country from coast to coast by its instantaneous success.

A COMIC NOVELTY

"If You Talk in Your Sleep, Don't Mention My Name"

A laugh in every line. A melody that follows.

A REAL INDIAN RAG

"Oh, That Navajo Rag"

A rag song that makes the audience want to do a war dance.

A melody that's positively irresistible.

A BALLAD EXTRAORDINARY

"The Harbor of Love"

A song that not only thrills, but goes straight to every human heart

PROFESSIONAL COPIES AND SLIDES NOW READY

JEROME H. REMICK & CO.

MUSIC PUBLISHERS

DETROIT

131 W. 41st STREET, NEW YORK

CHICAGO

MOSE CUMBLE

Manager Professional Department

When answering advertisements kindly mention VARIETY.

"SOME SINGING, SOME COMEDY AND SOME CLOTHES"

DEAS, REED AND DEAS

FINEST DRESSED ACT IN VAUDEVILLE
BIG "HIT" EVERYWHERE

"SO WE HAD TO HAVE THE FINEST SONGS"—WILL ROSSITER.

ing voice, gets a lot out of her songs and has one of the best dressed acts seen in the "pop" houses. The United Trio have lately entered on the small time with a singing and talking act which is not good enough to place them very high. The two men and a woman have the ability, but not the material, having dragged in a table scene from burlesque, where the woman recently appeared as a principal. Burlesque has lost a clever woman with the formation of the United Trio but the "pop" time can boast of securing nothing unless the trio secure better material to work with. Edith Barton offered a single consisting of songs which she sang under the "spot." Either she is not used to the light or was attracted by the Christmas gift she wore by Weber, the piano player, for she could not stop looking and smiling at him. On her last change, Miss Barton was made a target for some giggles because of what appeared to be a misplaced undershirt. If conscious of it she did bravely and finished her song. The girl looks well and has a pleasant voice which ought to please in an ordinary way. The capital juggling of the Nellies passed them through nicely and Nice and Lovely got along in fair shape. The man gives himself a bad start by the worst looking "buster" make-up seen in some time. The girl is a dandy worker for a plump lady and she is some plump, too. One picture was used as a chaser.

CASINO (Ellas & Koenig, mgrs.).—Jack Singer's "Behman Show" playing "The Girl from Rector's" under the title of "The Broadway Girl," closed its engagement here with three new principals in the cast Saturday. Lon Hascall replaced Harry Weber as "Canby" and the Watson Sisters who have been featured in the show in their regular "sister act" assumed the roles formerly played by Florence Mills and Jean Carothera. A good start was made. The company rehearsed steadily all week and gave an excellent show at the matinee, there being few slips noticeable in the running of the piece. No attempt has been made to change the story or plot, except that Hascall has roughened the character of "Canby" with two or three comedy bits, more or less familiar with him in other shows, and the interpolation of slangy bits of dialog unknown in the original book of the French farce. The table scene used last season was the most successful of those tried. It was introduced in the cafe scene which closes the show and drew a liberal share of the honors secured through comedy. A "bit" with a bull dog, in which the animal is mixed up with a girl in some cross-fire dialog, was little less successful as a laugh producer and ought to bring good results when working at its proper speed. A bit of rough comedy business tried early in the show fell flat and was taken out after the first performance. This held the first half hour of the show to the same draggy pace which marked the show in its original form. The first part is badly in need of something which will give it speed and action. It is too talky. In the legitimate houses the story leading up to the cafe scene which is the big scene of "The Girl from Rector's" held its own through the handling. This could not be expected in the burlesque houses and the big scene was too little to hold the class of audiences played to over the whole journey. A couple of lively numbers would help the first scene considerably. Kitty Watson in the role of "The Girl" scored distinctly, her handling of a "fat" part which calls for plenty of dash and chutzpah being very creditable considering that it is the first time she has ever played a real part. When thoroughly up in the part she should get a lot out of it on her looks, voice and general appearance which fit the role splendidly. She put her entrance song over very well but needs to add more dash and abandon to it. Later she handled the "souse" cleverly and in every way proved that she will make good in the part if coached properly. Fanny Watson has fewer opportunities than her sister, but acquitted herself capably. One point in her favor is her dressing. Surely no woman in burlesque has made a bigger or more attractive show of gowns than Fanny, and the Watson Sisters, who have always ranked high as good dressers in their specialties, will make some of the top dressers sit up and take notice. Kit wears a heavy cloak upon entering first. This should be discarded along with the muff at the finish of the first verse and chorus of her song. Otherwise the girls look fine. The dressing of the show needs a lot of attention. The use of the same costumes for the chorus in the last scene as in the first, though one is in New York and the other in Battle

GET THIS! GET THIS!

CARLIN and PENN

An act different from the others

Dec. 25—Keith's, Providence Jan. 1—Temple, Detroit
Jan. 8—Temple, Rochester

Direction, **JO PAIGE SMITH**

WALTER REBE

FREEMAN AND FISKE

BOOKED SOLID Now on Butterfield Circuit W. V. M. A. TIME

The 3 Rubes

BOWERS WALTERS CROOKER

Next Week (Jan. 1) Keith's, Boston
Week Jan. 15—Orpheum, Montreal

Week Jan. 8—Keith's, Providence
Week Jan. 22—Dominion, Ottawa

HERE THEY COME!

EUGENE VIOLET CHARLIE

Kelly Rio Pagin

"IN HARMONYLAND"

With the Million Dollar Production

CLARK'S "RUNAWAY GIRLS" CO.

ROBERT HILLIARD PRESENTS

CLIFFORD HIPPLE and CO.

In "AS A MAN SOWS"

The Highest Salaried Act on the Loew Circuit

Creek, was poor showmanship, even for Battle Creek. The Watson Sisters still do their specialty after the first scene and scored heavily with it, but their number taken out of the first scene makes the half hour talky scene very draggy. Hascall made up grotesquely for the waiter bit in the last scene and got a lot of laughs out of it. Harry L. Fraser playing up to him splendidly. Fraser's work all through the show stands out for favorable comment. No other changes were made and if others are contemplated, the injection of numbers will be the best remedy. Charles Faika sang with the Illustrated song sheet and Florence Mills, who with the former members of the cast occupied one of the upper boxes, joined in. So well did she do it that she completely stopped the show and scored one of the big hits of the afternoon. Miss Mills will join the "Winning Widows" next week.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman Agency).—"Veterans of '63"; Bernhart, Parker and Searls; Harris Twins; Van Hampton and Johnson; Condon and Doyle; Black and McCone.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman Agency).—28-30 Rooney and Bennett Circus; Norwood and White; Charles H.

France and Co.; Ailor and Bannington; Sylvester.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman Agency).—28-30 Morgan and Chester Co.; Austin Brothers; Charles E. Schofield; Smith Brothers.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Curtis Trio; Sam Barton; Laughing Horse; Peasant Four.

PLAZA (Chas. Oelschlagel, mgr.; agent, H. Bart McHugh).—De Velda & Zaida; Harcourt and Leslie; John B. Cook & Co.; Moulton Trio; Bobby Heath.

GLOBE (E. Israel, mgr.; agent, H. Bart McHugh).—Rand's Musical; The Nelsons; Offerman, Kaufman and O'Donnell.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—Ward Bros.; Clayton Sisters; George Ward.

TROCADERO (Sam M. Dawson, mgr.).—"Whirl of Mirth."

GAYETY (John P. Eckhardt, mgr.).—"Queen of Bohemia."

EMPRE (E. J. Bulkley, mgr.).—"Girls from Reno."

CASINO (Ellas & Koenig, mgrs.).—"Midnight Maidens."

Carl Anderson has severed his connection with the Nixon-Nirdlinger Vaudeville Agency

in this city to affiliate with a New York agency. This will make no change in the Nixon-Nirdlinger Agency which will continue to book and manage the same list of houses with headquarters in the Forrest Theatre Building in this city.

Ralph O'Brien and Roger Davis, members of "The Siren" Company, playing at the Forrest this week, were rescued from their rooms during a fire at the Berice Apartments last Tuesday morning. The actors were partly overcome by smoke when discovered by the firemen.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Harry S. Fern; J. C. Mac & Co.; Wentworth, Vesta & Teddy; Oriole Trio; The Pelets; Leonard & Fulton; Milt Arnaman; Willard & Bond Co.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—"The Bandit"; Sam Holworth; Four Richies; Reed Bros.; Bell Boy Trio; Fred & Beas Lucier; Winston's Seals.

KEYSTONE (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Sam J. Curtis & Co.; Winkler's Military Dancers; Kubell; Dumitrecu & Guyran; Prince & Dcerle; Three Musketeers.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Murphy's American Minstrels; Aeroplane Ladies; Mlle. Olive; Marshall & King; Barry & Mildred; Cotter & Boulden.

HART'S (John Hart, mgr.; agent, M. W. Taylor Agency).—Musical McLarens; Braggard Bros.; Clarence Slaters & Brother; Victor; Moore & Moore; Harrison & Fern Slaters; Randau Bros.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Cowboy Minstrels; Robert's Rats; Law & Patterson; The Vanisons.

ALHAMBRA (Frank Misone, mgr.; agent, M. W. Taylor Agency).—Sphinx; Pierce & Roslyn; Melody Lane Boys; Four Herculanos; Mort Fox; Leach Laquinian Trio.

COLONIAL (Al White, mgr.; booked direct).—Kelly & Laferty; Lucy Tongue; Van & Carrie Avery; Delta-phone; Fala & Veronica.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Torrelli's Circus; Jones & Grant; Four Lofly Loftuses; J. K. Emmett & Co.; Wells & Fisher; Barnes & Robinson.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—28-30 Carolina Comedy Four; Flester & Oakland; Buch Bros.; Edward's Dogs; Ned Dandy.

COLUMBIA (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—28-30 Crown Musical Duo; Preston; Harry Crandall & Co.

COHOCKSINK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—28-30, Norman Bros.

POINT BREEZE (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—28-30, First week under the Nixon-Nirdlinger regime; Dally Bros.; Harry Antrim; Two Hudsons; Bel Canto Trio.

GERMANTOWN (Walter Steumppg, mgr.; agent, Chas. Kraus).—28-30, Pauline Fielding & Co.; McNutta; Stella Lissio; Dooley & Jones; C. W. Littlefield.

MODEL (H. A. Lord, mgr.; agent, Chas. J. Kraus).—28-30, A. Sweeney; Kaiser's Terriers; Walter Brower.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—28-30, Veltonia & Georgette; Creighton Sisters; Whiteley & Bell; Frank Richardson.

AURORA (C. Donnelly, mgr.; agent, Chas. J. Kraus).—28-30, Four Howards; Errac; Stone & Gilbert.

LINCOLN (G. Kline, mgr.; agent, Chas. J. Kraus).—Howard Comedy Four; Presto; Flossie Le Van.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Ross & Fenton (New Act); Princess Rajah, hit (both shared headline honors); Marimba Band, hit; Regal & Winsch went big; Jones & Mayo, did very well; Folies Bergere Girls, with Billy Elliott, scored; Will H. Sloan & Co., well liked; Goff Phillips, went big; Bennett Trio, very clever.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, lug, mgr.).—M. P.

CRITERION (J. Child, mgr.).—M. P.

ROYAL (W. B. Brown, mgr.).—M. P.

STEPPLECHASE PIER (E. Morgan & W. H. Fennan, mgrs.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Scarecrow" (25-27); Victor Moore in "Shorty McCabe" (28-30).

X. BAZIN'S FAR FAMED DEPILATORY POWDER

Simple Directions with Each Bottle ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS

When answering advertisements kindly mention VARIETY.

HALL & RUCKEL, New York City

REMOVES SUPERFLUOUS HAIR

BEST PLACES TO STOP AT

Chicago's
One Popular
Theatrical Hotel

The Saratoga Hotel

SPECIAL WEEKLY RATES

THE SARATOGA CAFE, The Genteel Bohemian Cafe of Chicago
ROY SEBREE, Manager

Phone 7167 Bryant
Acknowledged as the
best place to stop at
in New York City.
One block from the Book-
ing Office, VARIETY and
the Fat Casey Agency.

"THE ST. KILDA"

The Refined Home for
Professionals.
Handsomely Furnish-
ed Steam Heated
Rooms, Baths and
every convenience.

Now at 67 W. 44th Street

PAULINE COOKE and JENIE JACOBS, Proprietors

"The Scarecrow," which holds the boards at the Apollo the first half of the week, opened several weeks ago in Philadelphia. It did not prove a strong attraction there and closed before schedule. It is a Henry B. Harris production. Victor Moore and Emma Littlefield appear the last half of the week in a new show, entitled "Shorty McCabe," Mr. Moore being featured.

Oreste Vesella is again back at the steel Pier with his band.

W. L. Lykens, the agent, was here last week. He is interested in "The Rejuvenation of Aunt Mary," which played the Apollo. S. S. Sire was also here, "Aunt Mary" being under his direction.

The first three days at the Apollo next week a colored show, entitled "My Friend from Dixie," headed by J. Leubrie Hill, appears.

Ross & Fenton have leased their famous "farm." They intend to stick to vaudeville exclusively from now on.

BOSTON

By J. GOOLITZ.

PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick Wallingford" in next to the closing of a fifteen weeks' get-the-money engagement.

BOSTON (Al Levering, mgr.; K. & E.).—"The Trail of the Lonesome Pine" opened Xmas night to capacity. The show looks like the goods. House dark last week.

SHUBERT (E. D. Smith, mgr.; Shubert).—E. H. Sothorn and Julia Marlowe, in repertoire. Going very big. "The Faun," with William Faversham, next week.

GLOBE (R. Joannette, mgr.; Shubert).—"Mutt and Jeff." Breaking all holiday records. They are counting the box office receipts with a shovel.

PLYMOUTH (Fred Wright, mgr.; Lieb- lers).—"Princess Zim Zim" with Dorothy Donnelly. Attracting a high class audience.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Everywoman" closes this week, the seventh. Business very good at the opening but fell down badly last week.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"Over the River" with Eddie Foy. Opened big for two weeks.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"The Concert" started with a Christmas Day matinee. Capacity. Here for three weeks.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Pink Lady" to good business. Good advance sale.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—"The Leading Lady" very entertaining. The Old Soldier Fiddlers, an oddity and hit. Lamont's Cockatoo, good bird act. Rube Dickinson, left them laughing. The Havelocks, scored. Francis & Ladell, did well. Arthur Pickens & Co., good. McGinnis Brothers, went well. Cycling Zanoras, closed good. Pictures.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—"George Primrose, Star & Mack; Du Callon; Clemens & Dean; Heritage & Dein- hart; De Witt, Young & Slater; Di Dio's Circus; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—"Dunn Sisters; Kennette & White; Stadium Trio; Mario & Trentie; Wood & Sheppard; Nebraska Bill & Co.; pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—"Grace Lavelle; Berylina & Brock- away; Brentino's Dogs; Kimball Bros.; Pesce & Beliveca; Nathan & Mann; Nixon Peters; Karlina; pictures.

SCENIC (E. Boston (Geo. Copeland, mgr.; agent, Fred Mardo).—"Baldin & Quinn; Mark Cohen; Grace Hawthorne; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—"Martin & Powell; Claire Sidney; Jas. Morrison & Co.; Ray- mond & Wheeler; McIntyre & Daly; pictures.

PURITAN (National, agent).—"Hub Comedy Four; The Sharples; Billy Fay; Kolb & La Neva; pictures.

PASTIME (National, agent).—"Francis La Brack; Rathskollar Duo; Fritz Dogs; Max Rossi; pictures.

HOTEL ALVARADO

1897 MICHIGAN AVENUE, CHICAGO, ILL.

MR. and MRS. JULE WALTERS, Proprietors

100 Rooms, \$5 per week and up; with private bath, \$6, \$7 and \$8 per week. All light, airy rooms, with telephone and hot and cold water. Elevator service. Cafe in connection. Four minutes from principal theatres. Phone, Calumet 1105.

LEONARD HICKS

A Real Proprietor of a Real Place to Live

GEO. F. ROBERTS, Asst. Manager
Cor. Madison and Dearborn Streets,
CHICAGO

HOTEL GRANT



Chicago's Most Reasonable Professional Hotel

Dad's Theatrical Hotel

PHILADELPHIA

WALKER HOUSE

Furnished Rooms, Best in Town

20 W. Eagle St., BUFFALO, N. Y.

Near All Theatres

ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres, Philadelphia Pa.

"THE CENTRAL"

221 W. 42d Street, NEW YORK

(Few Doors below Hammerstein's)

Large and small well furnished rooms, with board. Private Baths. First-class French and German Cooking. Moderate terms.

TABLE D'HOTE DINNERS served in the ground floor dining room. 25 CENTS.

Phone 4688 Bryant. F. MOUTREY.

NORFOLK HALL (National, agent).—"Roe Reeves; The Allisons; Nan Evans; Gererdy Bros.; pictures.

ROXBURY (National, agent).—"Christine; Gererdy Bros.; pictures.

WINTHROP HALL (J. P. Christine; Jack- son & Flavin; pictures.

Local theatre managers fared well on Christmas Day. They were well remembered by their employees. Harry E. Gustin, of Keith's, was given a cut glass water set and a solid silver candelabra. Bart Grady, the musical director was tendered a calabash pipe and W. S. Morrell, the stage manager, received a fine meerschaum pipe. George W. Ryder, manager of the National, was presented with a gold watch. Fred E. Wright, of the Plymouth, was "shocked" when he was presented with a handsome electric parlor lamp.

NEW ORLEANS

By O. M. SAMUEL.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent.

direct; rehearsal Monday 10).—"Henri French, opening, did extremely well though working slow; Selma, conventional conjurer; Gerald Griffin, liked; Bedini & Arthur, scream; "The Wise Rabbi," valuable only for Wm. H. Thompson's admissible impersonation of a certain type failed gloriously, unpretty subject crudely handled; Willie Holt Wakenfeld, unsurpassed; Du Gros Trio, pleased.

TULANE (T. C. Campbell, mgr.; K. & E.).—"The Sweetest Girl in Paris," clever show with Trilzie Frigana and Catherine Rowe Palmer sharing honors. Capacity Sunday with fair business during the week.

DAUPHINE (Henry Greenwall, mgr.; Shu- bert).—"Docketader's Minstrels opened to light houses.

GREENWALL (Henry Greenwall, mgr.).—"All Mixed Up," this week's presentation by the Lee Musical Comedy Co. is the best production offered by the organization thus far. While the comedy introduced in the piece is not new, it is of the sure-fire kind that seldom fails to provoke a large quota of laughs. A fair-sized crowd received the farce with much acclaim Sunday afternoon. "Yiddish Love," led by Leroy Kinslow and "Mysterious Rsg," rendered by Marie Barber, scored best of the musical numbers.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"Mrs. Wicks of the Cabbage Patch."

FRENCH O. H. (Jules Layolle, Impresario).—"Layolle's French Opera Co. in "Rigoletto," "Les Fetards," "La Poupee," "Mignon," "Le Trouver," "La Tosca" and "La Traviata."

LYRIC (Bert Gagnon, mgr.).—"Gagnon-Pol- lock Players in "At the Old Cross-Roads."

LAFAYETTE (Abbe Seligman, mgr.).—"Vaudeville."

MAJESTIC (Law Rose, mgr.).—"The new Tyson Extravaganza Co., better than the old organization. The pieces offered by the troupe elicited uproarious laughter from the Christmas Eve audiences. Prominent in the company are Walter Barnett, Sol Harrison, Joe Smith and Emie George. A peculiar incident was the signal failure of a swing song, during which six coryphees swung out into the audience. In extenuation for the audi- tors' lack of response, Manager Rose explained that that sort of stuff was "over their heads."

The undertaking establishment opposite the Orpheum will be converted into a moving picture theatre.

At the annual election of Local No. 174, American Federation of Musicians, the following officers were elected to serve during the ensuing year: F. Sporer, president; J. Pinirose, vice-president; George Dedroit, recording secretary; George Stier, financial secretary and treasurer; P. Pelligrini, sergeant-at-arms. The following were elected to serve on the board of directors: F. Broekhaven, T. G. Froeba, A. S. Wagner, J. Sporer, William Specht, Joseph Fairbanks, E. E. Tosso, Al. Wickboldt, Vic. Elmhorn, John Dedroit, Albert Kirst and Charles Boeler.

The sult of Mme. Clarel against Jules Lay-

olle, impresario at the French opera house, has been discontinued on account of the non-jurisdiction of M. Layolle.

The holiday decorations at the Orpheum are the prettiest ever seen at a local theatre.

Milo Bros. are "breaking in" their new acrobatic act in the small-time houses about this city.

Mayrice Briere, at the Tulane with Trilzie Frigana, is a local Thespian who is winning his way in histrionic fields.

Albert Spalding and Berta Morena give a concert at the Athenaeum Jan. 8.

Low Rose is angling for the lease of the Greenwall, and will probably secure it. If he does, "pop" vaudeville will hold sway at the theatre again.

ST. LOUIS

By J. & K. ERNEST.

(By Wire.)

COLUMBIA (Harry D. Buckley, mgr.; agent Orpheum Circuit).—"Andrew Robson & Co., presenting "Denunciation," successfully ex- ploited story of the famous tragedian Edmund Kean and a drawing card in topine position; Cressy & Dayne, acceptable; James Savoy Trio, with acrobatic bull terriers, enlivened bill and received many encores; Nana, assisted by M. Alexis, in many respects proved the hit of the opening and the holiday crowd went to see her production; Sheehan & Marks in "Ratime Opera," pleased; Lydell & Butter- worth, warmly received; Four Londons, dar- ing and finished performance.

NEW HIPPODROME.—With high class circus and vaudeville acts continues to pack the entire street with people clamoring for admission.

OLYMPIC (Walter Sanford, mgr.; K. & E.).—"The Pink Lady" opened Sunday night to capacity; audience enthusiastic, with John E. Young, Tom Waters and Elsie Cunningham receiving applause bordering on an ovation.

SHUBERT (Melville Stolls, mgr.; Shubert).—"Everywoman," with Frederick Ward and Marie Wainwright, attracted large audience. Personality of these two stars pleased.

CENTURY (W. D. Cave, mgr.; K. & E.).—"Lolla Mann in "Elevating a Husband." Star scored.

AMERICAN (D. E. Russell, mgr.; S. & H.).—"Thurston, the magician, brought new feats with him and opened to capacity business.

HAVLIN'S (Harry Wallace, mgr.; S. & H.).—"The Smart Set," drew large-sized audience; performance pleasing.

GAYETY (Charles Walters, mgr.).—"An Ocean Joy Ride," with Harry Hastings and Viola Sheldon as principals, very entertaining.

CINCINNATI

By HARRY HEAS.

GRAND OPERA HOUSE (John H. Havlin, mgr.; K. & E.).—"The Girl of My Dreams," John Hyams and Lella McIntyre, co-stars, local favorites and were continually applaud- ed. Ray L. Royce made an excellent im- pression. Irving Brooks, Carrie Bowman, Harold Forbes, Henrietta Lee, Percival Ayl- mar and William O. Ricciardi are in the cast.

LYRIC (J. E. Fennema, mgr.; S. S. & Lee Shubert).—"Holbrook Rilln is excellent in the character of Michael Hogan, but the re- mainder of the company in "The Book" is weak in spots. Maude Fealy, although suffer- ing with a fearful cold, did nicely as the wife. Felix Krembs, as Griswold, scored. Thomas J. McGane as the Archbishop was the weak spot. H. A. La Motte "Porky" was true to life. Ben R. Graham and Ruth Ben- son were good.

WALNUT (W. F. Jackson, mgr.; S. & H.).—"The Echo." As a dancing show the Echo is better than anything that has been here this season. Blanche Devo is the star. Frank Woods also scored as the college bell boy. Caroline Dixon sang sweetly. Run- nee Woods, Grace Belasco, Ned Randall and Herman Hirschberg were good. The female portion of the chorus are clever and sing well.

When answering advertisements kindly mention VARIETY

Lamont's Performing Australian Cockatoos

A Specialty Replete With Novelty Surprises and Educational to a Marked Degree

This Week (Dec. 25) Keith's, Boston

Next Week (Jan. 1) Keith and Proctor's 5th Ave., New York

A HAPPY NEW YEAR TO ALL

FROM THE PACIFIC TO THE ATLANTIC

WE BEG TO ANNOUNCE, DURING THE MONTHS OF

January, February, March, the
HAMMERSTEIN'S VICTORIA

BLOSSOM SEELEY

"SPECIAL" WILL LEAVE

Via PERCY WILLIAMS and

ORPHEUM ROUTE, Twice Daily. Stop-over tickets can be secured by addressing all communications to
MAX HART, General Agent, Putnam Building., New York City

OLYMPIC (B. F. Keith).—The new stock company made its local debut to but a small audience but gave the best stock performance seen here in years. Frances McHenry, the leading woman, is a comely young miss gifted with a pleasing personality, and as the "widow" in "The College Widow," scored a big hit. Ralph Kellard, the leading man, will surely become a favorite. Everett Butterfield, a good comedian, scored. John L. Kennedy demonstrated that he is a comedian of talent. Gilberta Faust handled her part admirably. Patty Allison and May McCabe earned the applause they received by a fine conception of the parts assigned them. The smaller roles are well sustained. H. Perry Meldon, the stage manager put on the production with care.

EMPRESS (H. E. Robinson, mgr.; S-C; rehearsal Sunday 10).—Anita Bartling, fine opener; Billy Windom, amusing; Four Fol de Rol Girls, big; George Auger & Co., featured; Campbell & McDonald, very good; Waterbury Bros. & Tenny, good musicians and rich comedy.

PEOPLE'S (J. E. Fennessey, mgr.; Western Wheel).—"Century Girls." The skit "The Two Pikers" contains lots of wholesome comedy. Tom McRae as "Smoke" keeping them laughing all the time. Mabel Leslie, a state-ly blonde, is leading woman. Lydia Jospy sent over a number of good songs. "The Evolution of the Dance," sang by Miss Jospy, and danced by the chorus, is novel. Elliott & Johnson, singers; The Stewarts, musicians; and Tilford, ventriloquist, are the olio numbers.

STANDARD (Frank J. Clements, house agent; Eastern Wheel).—"The Belles of the Boulevard." "The Pet of Paris," a musical travesty which deals with the adventures of an "angel" backer of the show, the stage manager, composer and stage people. Snitz Moore, and Harry Campbell are good comedians. Florence Bennett, Lanier De Wolfe, Lillian Hoover, Belle Wilton, were good. The chorus is strong and well balanced. Johnny Dale and Murray Harris scored with their song and dance specialty.

The Syndicates Theatre Co. own the Century which was transferred to John F. Maloney of St. Louis. Maloney is a brother-in-law of John J. Ryan, the principal owner of the Syndicate Theatre Co.

Walker Whiteside, starring in "Magic Melody" was made defendant in a suit by the George W. Heuck estate, on a note dated November 1, 1898, in the sum of \$6,872.65. The allegation is that Heuck advanced this sum of Whiteside's to back the production of Shakespearean plays at the Herald Square Theatre, New York, and the venture proved a failure.

Robinson's Opera House will discontinue vaudeville and open with the Keith Stock Company.

Sultan Klein left for New York to take up with the executors of I. M. Southern estate the settlement of a printing claim of about six thousand dollars.

Florence Hardeman, violinist, Cecelia Hoffmann, soprano, and Albert V. Young, pianist, have formed a trio to be known as The Tri-state Concert Trio, and open at Lexington, Ky., Jan. 12.

The attaches of the Empress theatre presented manager H. E. Robinson with a handsome Elk charm.

RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

NEXT WEEK (JAN. 1), EMPRESS, SAN FRANCISCO.

Exclusive Management, CHRIS O. BROWN

MILIE DAZIE

Personal Direction JENIE JACOBS.

Lillian Mortimer

In 20 Minutes of Old-Fashioned Melodrama

"Po' White Trash Jinny"

AND CO.

United Time, January 1st

Represented by ALBEE, WEBER & EVANS

Willa Holt Wakefield

IN VAUDEVILLE

Special Representative: JENIE JACOBS.

JAMES CLEMONS AND GUSSIE DEAN

A NOVELTY IN ONE

WEEK DEC. 25, NATIONAL, BOSTON.

NEXT WEEK (JAN. 2), TEMPLE, ROCHESTER.

Direction, AL SUTHERLAND, Inc.

THE 20th CENTURY SHADOWIST MARCOU AND HIS HANDS

Now making a hit in New York City. The West soon.

Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."

Direction Max Hart

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Emma Carus, big success; Clark & Bergman, funny; d'Armond & Carter, good; Lou Anger, hit; Gordon Brothers, clever; Skipper, Kennedy & Reeves, appreciated; J. Warren Keene, dexterous; Chalk Saunders, pleased. NEW (George Schneider, mgr.; agent, Bart McHugh; rehearsal Monday 10).—Captain Wesley's Soles, hit; Lucifer & Tibler, agile; Maltze, Louis & Co., fair; Busch, Devere & Co., pleased; Princess Won-A-Tee, clever; Comiques Trio, liked.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Pattée's Diving Girls, pleased; Lukens's Animals, fine; "No. 44," pleased; Longbrakes, Edwards & Gordon, liked; Spiegel & Dunn, fair; Hilda Leroy, applause; Kelse & Leighton, funny.

WILSON (G. O. Wonders, mgr.; agent, J. W. Hoover; rehearsal Monday 10).—Maryland Stock Co., hit; Ford & Louise, pleased; Jimmie Green, funny; Maraini Trio, clever; R. Arne, fair.

FORD'S (C. E. Ford, mgr.; K. & E.).—Julian Ellinge in "Fascinating Widow," large audience.

AUDITORIUM (J. W. McBriduen, mgr.; Shubert).—"Excuse Me," large houses.

ACADEMY (Tunice F. Deane, mgr.; K. & E.).—Maude Adams in "Chanteclair," big audience.

GAYETY (Wm. Ballauf, mgr.).—"Behman Show," EMPRE (George Rife, Director).—"Follies of Day."

SAVOY (H. Bascom Jackson, mgr.).—Boston Players.

HOLIDAY ST. (William Rife, mgr.; S. & H.).—"The Wolf," big houses.

MONUMENTAL (M. Jacobs, mgr.).—Thomasefsky's Yiddish Co., good business.

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Nov. 17.

CRITERION—"The Girl in the Train." Business almost a record for this, the worst time of the year.

ROYAL—"Allie Jimmy Valentine." Capable cast. Business fair.

PALACE—"Beauty and the Barge."

HER MAJESTY'S—"Chocolate Soldier." Music catchy; plot and general effect disappointing.

ADELPHI.—Allan Doone in "A Romance of Ireland." For this place, Daly & O'Brien, the dances were engaged. Business fairly good.

TIVOLI.—Good bill includes J. P. Ling, monologist; Johnson & Dean, Reece Trio, Ridiculous Reco, Hanvarr & Lee; Eugene Osoff, Russian Baritone, assisted by Mme. Lorina, a brilliant pianist; and Sam Mayo.

NATIONAL.—For the time discarded the minstrel first part. The change is for the better.

PRINCESS.—Kunz & Kunz, American musical act; Fessle, monolog-juggler; Hughes & Pryor & Rupert Githbert. A men's beauty show started last week. This appears to be the limit for a pretentious vaudeville house.

MELOBOURNE.

ROYAL—"Lady Frederick," with Ethel Irving.

KING'S—"The Prince and the Beggar Maid."

FREE SAMPLES—Exora Powder, Exora Rouge, Exora Cream, Exora Cerate and Mascariillo
Sent on receipt of 4c. in stamps, for mailing and packing.

CHARLES MEYER

103-105 West 13th Street, NEW YORK

The Exora Line is well known to professional people as the most satisfactory goods of their kind on the market. Exora Face Powder is the only face powder that stays on—one application lasts all day.

Meyer's Make-Up is sold in all cities and towns that have a theatre. Anything the dealer can't supply will be sent direct on receipt of price.

When answering advertisements kindly mention VARIETY.

CHARLES HORWITZ

Author of the best in Vaudeville. Constantly adding to his big list of successes. Order that sketch or playlet, special song, patter, monologue, &c, from
CHARLES HORWITZ
 1402 Broadway (Room 315), New York.
 Phone 2549 Murray Hill.

WIG

REAL HAIR, Negro, 75c.; Silly Kid, Indian, Bald Character, Irish, Dutch, 75c.; \$1.00-\$2.00; Soubrette, \$1.50-\$3.00. Ask catalogue KLIPPERT, Mfr., 4 Fourth Ave., N. Y.

SECOND HAND GOWNS

INGENUE AND SOUBRETTE. ALSO FURS

BARNETT

603 STATE STREET CHICAGO
 Telephone 2595 Bryant.

W. H. BUMPUS

TRANSFER
 Baggage Called for and Checked to all Railroads and Steamboats.
 Stand, S. E. Cor. 43d St. & 8th Ave.
 Storage—754 11th Ave. bet. 53d & 54th Sts.
 Office—276 W. 43d St. NEW YORK.

Tel., Bryant 3468.

JACOB WEISSBERGER

Attorney and Counselor-at-Law
 Suite 701-702, George M. Cohen Theatre Building,
 1402 Broadway, New York City.

Please take notice that I have removed my office to the above address, where I will continue to serve the theatrical profession.

COSTUMES

MADE TO ORDER.
 Largest Stock in U. S.
 Facilities for Manufacturing Unsurpassed.
 15 yrs. Experience.

Write for Catalog, 80 Pages, 800 Illustrations
FRITZ SCHOULTZ & CO.
 Phone Central 1705 18 W. Lake St., CHICAGO

TIGHTS AND SHIRTS OF EVERY DESCRIPTION, PADDING, FROG, SNAKE AND MONKEY SUITS, ELASTIC AND CLOTH SUPPORTERS, GYMNASTIC PUMPS AND GAITERS, SPANGLES AND BULLION FRINGE.

Send for catalogue and sample of tights free.

JOHN SPICER

Successor to Spicer Bros.,
 80 Woodlawn St., BROOKLYN, N. Y.

I. MILLER

1554 Broadway, bet. 48 and 49 Sts.,
 Tel. 5508-7 Chelsea
 202 W. 23rd St. N.Y.
 I. MILLER
 TEL. 400 CHelsea

JEFF HOFFMAN

(Sketch Writer)
 The sketch that pleases everybody—including the agent. I WRITE that kind.

Hotel De Sota, Denver, Colo.

Mme. MENZELI

Former Premiere Danseuse and Maitresse de Ballet.
 HIGH SCHOOL of Dancing and Pantomime,
 32 East 16th Street, bet. B'way and 6th Ave.
 Classic, Ballet and All Styles of Dancing Acts created and staged.

Normal School of Dancing.
 Pupils: Mlle. Dazie, Hoffman, Froelich, Marlow and other prominent stars.
 Send for Booklet.

LET US FORGET WE SAY IT YET CROSS LETTER HEADS

Contracts, Tickets, Envelopes, Free Samples, etc.
 STAGE MONEY, 15c. Book of Herald Cuts, 25c.
CROSS PRINTING COMPANY
 501 S. DEARBORN ST. CHICAGO

ANDREW GELLER

SHORT VAMP SHOES
 (Exclusively for Women.)
 507 Sixth Ave., New York Bet. 30th and 31st Sts.
 Send for Illustrated Catalogue. Tel. 1955 Madison Sq.

One Flight Up. Tel. 1955 Madison Sq.

SHORT VAMP SHOES

J. GLASSBERG, 58 Third Ave., New York
 FULL THEATRICAL LINE IN ALL LEATHERS; ALSO IN SATIN

SIZES 1-9, A-EE.
 Get my NEW Catalogue of Original Styles

Ref. 10th and 11th Sts.

A.W. GERSTNER CO.

634 EIGHTH AVE NEW YORK 41st ST
 WE HAVE THE LARGEST STOCK OF
 THEATRICAL STAGE HARDWARE
 AND TOOLS IN THIS CITY

HER MAJESTY'S.—Melba Opera Company. PRINCESS.—"The Swiss Express" promises to be one of the year's failures. There is some talk of building it up with two or three strong vaudeville acts.

OPERA HOUSE.—"George the First," chimpanzee, reported very good; Bert Levy, big hit; Fred Bluett; Zellini, juggler; Dave Samuels; Kavanagh Bros.; Melrose & Menjes.

GAITEY.—Vagges, great; Nellie Kolie; Will Sullivan; Charlie Pope; Will Robey; Emmie Hardy; Les Totos and Gertie McLeod.

ADELAIDE, Tivoli, has Louie Tracy, Graham & Dent; Do Re Mi Trio; Victor Martyn; Carlton & Sutton; Joe Rox. The King's features Sandow, an educated pony; Piquays; Cavalieri, quick change artist; Maggie Kios; Leonard Nelson and usual holdovers.

The Brennan house in Hobart is now closed. There is no chance of a big show securing a profit in this small town.

The Brennan people will feature "Prince Charles," a monkey act, when their new house opens in Melbourne. The opposition house will take the novelty of the new animal, inasmuch as it is featuring a similar act.

The mother of Claude Goding (Goding and Keating), now in America, died a fortnight ago, after an illness of several months. She was one of the best-known vaudeville teachers in Sydney, having turned out hundreds of pupils. She was 46 years of age.

Alf. Holt, the Chicago mimic, now touring New Zealand with the Rickards "No. 4" show, exposed two Australian comedians who, among other material, had taken some of his best gags.

Bert Levy wrote me last week that a man who presses the suits of many of the professionals called on him with a view to doing business. He stated that he was the Melbourne representative for VARIETY'S Australian correspondent and stated that if Levy would do business with him, some glowing notices would be sent to America by the next mail. The cartoonist needed no boosting, for he made a big hit down south. It is now published in the various theatrical papers that VARIETY'S interstate representatives are reputable newspaper people only.

J. C. Leete, general manager of the Rickards shows, arrived in Sydney last week. Interviewed by VARIETY'S representative, he stated that he was too upset in mind to give particulars of new acts secured, but it was subsequently gleaned that some leading acts, including De Beers, magician, and Cissie Loftus, are coming over. No definite news of future intentions will be available until Mrs. Rickards returns next month.

Beaumont Collins and her London company opened at the National with a dramatic sketch, entitled "The leaves of Memory." It was a new departure for this house and met with a mixed reception at its matinee opening. The evening performance, however, proved it a big winner. It will be the forerunner of several sketches of a like nature.

Allow me to wish all friends over your side a happy and prosperous New Year.

ALTOONA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Kretore, good; Henry Hargrave & Co., excellent; Helm Children, immense; Pelham, big hit.

MISLER (L. C. Misler, mgr.).—25, "Beauty Spot"; 26, "Zillah's Own"; 28, "The Scarecrow"; 29, "Forty-five Minutes from Broadway"; 30, "The Cowboy and the Thief."

ANN ARBOR.

MAJESTIC (Arthur Lane, mgr.; agent, W.

V. M. A.; rehearsal Monday 2).—25-27, Pete LaBelle Trio, clever; Caltes Bros., good; "Village Choir," excellent; Edwina Barry Co., scored. 27-30, Elo & Ishoo; Emmett Bros.; Lorraine & Dudley; Dr. Carl Herman. MELTON.

BUFFALO.

SHEA'S (Henry Carr, mgr.; agent, U. B. O.; rehearsal Monday 10).—Mason, Keeler & Co., pleasing; Joe Jackson, clever; Shirley & Keeler, fair; Bessie Wynn, fine; Bentisch, good; Kitamura Japs, good; "A Night in a Turkish Bath," laughable; Alexander & Scott, excellent.

LAFALETTE (Charles M. Bogg, mgr.; agent, Empire; rehearsal Monday 10).—Sam DeVere Show.

GARDEN (Charles E. White, mgr.).—"Knickerbockers."

PLAZA (Plaza Theatre Co., mgrs.; agent, U. B. O. Family; rehearsal Monday 10).—Mack & Waldron, fine; Helen Nouna, fine; Warren & Faust, good; Gaanda Humanus, pleased; Great Otto, clever; Cole & Coleman, good; Walter James, fair; Edney Brothers & Co., hit.

STAR (Dr. Peter C. Connell, mgr.; K. & E.).—25-27, Blanche Bates, in "Nobody's Widow"; 28-30, Ralph Herts in "Dr. De Luxe."

TECK.—Louise Gunning in "The Balkan Princess."

LYRIC (John Laughlin, mgr.; S. & H.).—"The Third Degree."

CAMDEN.

BROADWAY (W. B. MacCallum, mgr.).—21-23, DeLonga, fine; Bob Warren, hit; Miles & Miles; Fletcher & Hanson, good; Mr. & Mrs. Thornton Friel, very good; 25-27, Van Harding; Miller & Cleveland, fair; Frederick & Kirkwood, fine; Brothers Ballo, novel; Serr's Animals, pleased; business good; 28-30, Babcock & Harcourt; George Nixon; Uno Bradley; Gwynne & Gosette, "The Golden Wedding."

TEMPLE (F. W. Falkner, mgr.).—21-23, "The Town Marshall"; 25-27, "Daniel Boone on the Trail"; 27-30, "A Little Outcast."

FRANK SHERIDAN.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Everybody," headlines; Vassar Girls, hit; Fay, Two Coleys & Fay, liked; Four Holloways, clever; Evers-Widom, Co., won favor; Felix Adler, good; Rawson & June novelty; Baily, Hall & Burnett, good.

GRAND (J. H. Michels, mgr.; rehearsal Monday 10).—Wilson & Pearson, headline; Jack Symonds; Kimble & Lewis; Arline; Kinners; Guy Bros.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Milo Belden & Co.; Ella Fondelier & Bro.; Rembrandt; Kimberly & Hodkins; Clinton & Nolan; Al Lawrence; Deaves; Ted Gibson & Co.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—Watson's Burlesquers.

EMPIRE (E. A. McArde, mgr.; rehearsal Monday 10).—"Big Gaiety."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—Marie Dressler, "Tillie's Nightmare."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—"Modest Susanne," with Salie Fisher.

LYCEUM (Geo. Todd, mgr.).—"McFadden's Flats."

WALTER D. HOLCOMB.

DENVER.

(By Wire.)

ORPHEUM.—Howard & North, hit; Dolan & Lenhart, entertaining; Sager Midgley & Co., good; Lily Schreiber, clever; Ergotti & Liliputians, darling; Knute Erickson, good; Keith & Kernace, unique.

PANTAGES.—Gelroy, Haynes & Montgomery, stopped show; Davis & Gledhill Trio, novel; Grace Tannehill, fair; Telegraph Four, clever; Rudolph & Darre, good.

All the Denver theatres did big business Christmas.

Lawrence D'Orsay, who comes to the Tabor-Grand next week in "The Earl of Pawtucket," will play at popular prices.

DES MOINES.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sunday 10).—Week 17, Shark & Weeks, good; Mardo Aldo Trio, darling; Cum-

WIGS

We handle a full line of theatrical wigs in quantities of from \$5 to \$100 each.

THE WIGGERY

J. NEGRESCOU
 64 EAST MADISON STREET, CHICAGO.

What is harder than breaking out of the pentitary?

CUS LEONARD

Breaking into a New York agent's office.

SHORT VAMP SHOES

FOR STAGE, STREET AND EVENING WEAR

SLIPPERS

Satin and Kid All Colors
 Send for our new catalog M of Shoes and Hosiery

SHORT JACK'S SHOE VAMP

495 SIXTH AVENUE,
 Near 30th St., Tel. 7053 Mad. Sq

LEARN ART IN CLAY

A Practical Book of Instructions, Modeling in Clay. Simple, systematic, fascinating, entertaining; an elevating pastime for leisure moments at home reproduced in plaster paris, papier-mache. Price \$1. H. H. DOTSON

STUDIO, Reading, Pa.

THE HESS COMPANY'S

Grease Paints and Make-Up
 Are always uniform in quality. Established 1884. Send program, card or letter-head with 10 cts. in stamps or coin for ten samples make-up and book, "The Art of Making Up."

THE HESS COMPANY
 Rochester, N. Y.

FRANK HAYDEN

THEATRICAL COSTUMER
 149 W. 38th St., NEW YORK
 Tel., 1581 Murray Hill.

Modern Gowns, Costumes for Sister and Girl Acts. Ankle and Short Dresses on hand.

ANDREWS

SECOND-HAND GOWNS
 EVENING GOWNS STREET DRESSES
 SOUBRETTE DRESSES FURS.
 508 So. State Street CHICAGO

YOUNG MUSICIANS of exceptional ability (only such) required to play Hope-Jones Unit Orchestras in Hotels and Theatres. Adequate remuneration. Write R. H. J., 1570 Broadway, New York.

Have Your Card in

VARIETY

TIGHTS

SILK OPERA HOSE
 AND STOCKINGS
 ARE OUR SPECIALTY

QUALITY the Best and Prices the Lowest

Gold and Silver Brocades, Silks, Satins, Theatrical Jewelry, Spangles, etc.

Gold and Silver Trimmings

Wigs, Beards and all Goods Theatrical

Catalogues and Samples upon Request

When asking for Catalogue, please mention what goods are wanted.

SIEGMAN & WEIL

77-79-81 Wooster St., New York

The Theatrical Supply Emporium

M. STEIN'S MAKE-UP

When answering advertisements kindly mention VARIETY

WATCH OUT FOR THIS NEW "SINGLE"

SAM J. HARRIS

KNOWS HOW TO PICK A GOOD SONG
KNOWS HOW TO "PUT 'EM OVER"

THAT'S WHY HE SINGS WILL ROSSITER'S
HAPPY NEW YEAR TO ALL

minings & Gladys, pleased; McDevitt, Kelly & Lucy, scored; Karl, good; "Romance of Underworld," big.
PRINCESS (Elbert & Getchell, mgrs.).—Stock.
MAJESTIC (Elbert & Getchell, mgrs.).—17-20, Guzman Trio, good; Dolliver & Rogers, pleased; "When You Are Married," good; Sid Allen, liked; Yvonne D'Arol & Co., feature. 20-24, Carl & Dora Carter, good; Helm Linder, clever; Bannister & Visard, good; Francis Murphy, pleased; Banjophenda, scored.
JOE.

DETROIT.
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Bud Fisher, headliner; Barry & Wolford, tremendous; Bradna & Derrick, novelty; Willie Weston, big; Mayme Remington, good; Toots Faka, good; Jewel's Manikins, opened; Lane & O'Donnell, fair.
MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Fetram's Comedy Circus, first honors; Staley's Musical Transformation, excellent; Williamson & O'Connor, laughs; Dattmar Troupe, clever; Charles Sharp, fair; Downs & Gomez, fair.
FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Hoyt, Lessig & Co., excellent; Bramsoma, novel; New York Comedy Quartet, great; Elliot & Neff, good; Norman, fair; Cardownie Sisters, neat; Frits Houston, good; Kennedy & Udell, good; Golden & Collins, good; Wesley & White, good; Fisher & Sanderson, good.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Harry LeClair, headliner; Bayone Whipple Co., hit; Stone & King, fair; Dolly Cliff, fair; Henry Swan, fair; Madeline Sack, fine; Lefke Trio, splendid.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Gus Sun).—Adam & Eve, great; Walter Wells & Co., great; Nannie Fineberg & Co., fine; Thes Macondala, funny; The Bimbos, immense; Ed. Warren, fair; Kuma, good; Scott & Wallace, good.

MAJESTIC (Wesley Scram, mgr.).—Howard & Cross, big; Elsie Stark & Co., splendid; Grant & McNally, very good; Lillian Barant, good; Jewell Sisters, hit; Charles Ruffy, nicely; Jimmy Graham, well received; Paul Blanchard, good; McGrath & Kuhl, good.

DETROIT (Harry Parent, K. & E.).—Francis Wilson, business fair.

GARRICK (Richard H. Lawrence, mgr.; Shubert).—"The Deep Purple," good business.

GAYETY (J. M. Ward, mgr.).—"Crusoe Girls," Good business.

AVENUE (Frank Drew, mgr.).—"Miss New York, Jr.,"

LYCEUM (A. R. Warner, mgr.; S. & H.).—Ward & Vokes, good business.

JACOB SMITH.

DULUTH.
ORPHEUM (Martin Beck, gen. mgr.).—"Cheyenne Days," hit; Nichols Sisters, fair; Three Lyres, big; Klein Bros. & Brennan, fair; Parofa, very good; Burnham & Greenwood, good; Van Cello, fair opener.

EMPRESS (S-C Circuit).—Bersac's Comedy Circus, hit; Low Welch & Co., went fair; Les Beers, fair; Adler & Arline, good; Melia & Dory's, fair.
BUNK.

ELMIRA.
MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.).—25-27, Norman Merrill, good; 28-30, "At Higgins," well received.

COLONIAL (G. H. Ven Demark, mgr.; agent, U. B. O.).—25-27, Great Richards, good; Carmen Sisters, good; Gertrude Dudley & Co., fair; Gilbert Fitzgerald & Co., fair; Amiotte, fair.

LYCEUM (Lee Norton, mgr.; Reis Circuit).—25-26, "Little Miss Kutup," good business; Jan. 1, "Doli's House," J. M. BEERS.

ERIE.
COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsals Monday 10).—Frank & True Rice, good; Staley & Birbeck, excellent;

PETE LAWRENCE and Co.

Presenting a Classic in Slang "THE FRESH FRESHMAN"

Copyright Class D., XXc, No. 20965, May 5, '10

UNITED TIME

BERNICE HOWARD AND WHITE JACK F.

In the Comedy Playlet

"BILLY'S AWAKENING"

By FREDERICK ALLEN

HARRY TATE'S CO.

FISHING AND MOTORING

New York
England
Australia
Africa

BESSIE WYNN

IN VAUDEVILLE

Beatrice Ingram & Co., clever; Spink & Welch, hit; Hoyt & Marion, good; Castellane Bros., good.

COLUMBIA (A. P. Weschler, mgr.).—"When We Were 21."

HAPPY HOUR (D. H. Connelly, mgr.).—Burke Bros. Musical Comedy Co.

M. H. MIZENER.

FALL RIVER.

ACADEMY (Geo. Wiley, mgr.).—25-27, Katses & Phelan Musical Co.; 27, "The Commuters"; 28-30, Al. Reeves Beauty Show.

SAVOY (Julius Cahn, lessee and mgr.; agent, Loew; rehearsal Monday 10).—Bothwell Browne, hit; Eddie Herron & Co., very good; Makarenkos, applauded; Pringle & Allen, good; Ed. Estus, very good; Hattie Timberg, good; Four Juggling Johnsons, excellent.

BIJOU (Chas. L. Benson, mgr.; agent, Loew; rehearsal Monday 10).—25-27, Fred & Burton, good; Conboy & Wayne, very good; Sir General, good. 28-30, Loretta LeRoy; Houseley & Nicolas; Burns & Roy.

PREMIER (Chas. L. Benson, mgr.; agent, Loew; rehearsal Monday 10).—25-27, John Philbrick, good; Goolmans, very good. 28-30, Kennedy Bros. & DeMilt; Parry & Bolger.

EDW. F. RAFFERTY.

HARTFORD.

POLI'S (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—"A Romance of the Underworld," hit; Willard Simms & Co., laughs; Victoria Four, good; Landry Bros., opened well; Smith Sisters, good; Kaufman Bros., hit.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—25-27, Loring, Parquette & Co., laughs; Kennedy & Mack, clever; Dora Ronca, big; Jeter, Rogers & Co., nicely. 28-30, Maud Scott & Co.; Black & Jones; Three Franks.

PARSONS (H. C. Parsons, mgr.).—25-27, "Thals," good business; 28-30, Chas. Cherry in "Seven Sisters"; 3-4, Southern and Marlowe.

R. W. OLMSTED.

LOWELL.

KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Monday 10).—The Great Ashai Troupe of Japs, good; Wm. Rynor & Co., good; Joleen Sisters, pleased; College Trio, fair; Helen Dickson, very good; The Grazers, well received; Creighton Bros., hit; Doc. O'Neil, good.

MERRIMACK SQUARE (Jas. S. Carroll, mgr.; rehearsal Monday 10).—Lafay & Hunt; Doyle & Doyle; The Farmplins; Kendal Weston & Miss Jackson.

OPERA HOUSE (Jules Cahn, prop. & mgr.).—25, "The County Sheriff"; 26, "East Lynne"; 27, "The Seven Sisters"; 28, "The Commuters." HATHAWAY'S (Garland & Shapiro, lessees).—The Brown-Horton Co., stock.

ACADEMY OF MUSIC (W. T. Howley, mgr.).—The Jolly Fanny Hatfield Co.; Martin & Doyle; La Vean; Lawlor & Putnam; Dan Green.
JOHN J. DAWSON.

MACON.

GRAND (D. G. Phillips, mgr.; Shubert).—11, "Girl of the Golden West," packed house; 14, Fritz Scheff, in "The Duchess," fair house; 16, "Around the Clock," large house; 25, "Beverly of Graustark"; 30, "Naughty Marietta."

NOTE:—The Majestic was destroyed by fire on night of 18. Partially covered by insurance. Will be rebuilt and will open about the middle of January.
ANDREW ORR.

MANCHESTER.

AUDITORIUM (M. Lorenzen, mgr.; agent, U. B. O.).—25-27, Red Sox Quartet, hit; Flynn, Craig & Haywood, good; Anna Muller, fair. 28-30, Red Sox Quartet; Les Valadons; Stuart & Hill.

MECHANICS (Dan Gallagher, mgr.; agent, Loew).—25-27, Decato Duo, good; Octavio Neal, fair; Kellars, good.

NEW PARK (F. P. Belmont, mgr.).—25-27, "The Lost Trail," good business.

MUNCIE.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Salambo, hit; Waldo, good; Nat Wharton, good; "Models of the Jardin de Paris," hit.
GEO. FIFER.

NEWARK.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Andrew Mack, headliner; Mack & Walker, win; Geo. B. Reno & Co., scream; Kresco & Fox, amused; Dolores Valletta's Leopards, fine; Five Musical Girls, clever; Joyarros, novelty; Clifford & Burke, hit.

EMPIRE (Frank Abbott, mgr.).—"Jardin de Paris Girls."

GAYETY (Leon Evans, mgr.).—"Rose Sydel's 'London Belles'."

SHUBERT (Lee Ottelegul, mgr.).—"Opens Jan. 8, 'The Never Homes'."

NEWARK (George Robbins, mgr.).—Robert Edeson, in "The Arab," good houses.

ORPHEUM (M. R. Schlesinger, mgr.).—"Fifty Miles from Boston," doing nicely.

COURT (Harold Jacoby, mgr.; agent, Loew).—Roland West & Co., clever; Dunlap & Virden, caught on; Billy K. Wells, laughs; Stella Carl, hit; Demaccos, clever; Wilson & De Ford, come; Pauline Fielding & Co.

WASHINGTON (Charles Crane, mgr.; agent, Fox).—"In the Subway," entertaining; Ed. Danson, good; Frank Le Dent, clever; Weston & Young, went well; Campbell Sisters, hit; Robish & Childish, amuse.

JOE O'BRYAN.

PAWTUCKET.

SCENIC Charles Allen, mgr.; agent, U. B. O.).—Haydn, Borden & Haydn, clever; Hugh Lloyd & Co., good; Charles A. Clarke & Co., fair; Kelly & Carroll, funny; Mr. & Mrs. Henry Thorne & Co., good; Hathaway, Madison & Mack, clever.
L. A. L.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Four Mortons, great; Homer Miles & Co., hit; Chas. Kellogg, interesting; Stepp, Mehlinger & King, very good; McKay & Cantwell, clever; Arthur Deagon, hit; Gene Muller Trio, good; Alber's Bears, interesting.

FAMILY (Johns P. Harris, mgr.; agent, Morganstern).—Dama, Hartleigh & Remy, scored; Clark & Temple; Mr. & Mrs. Donnelly.

A Scream
From Start
To Finish
—JOLO,
in VARIETY

THE FIVE SULLYS

(THE WELL KNOWN SULLY FAMILY)

"The Information Bureau"

By CHARLES HORWITZ

Special Scenery and Effects

"The new offering 'The Information Bureau' is far better than either of their previous sketches."
—READING, "EAGLE."

Direction,

ALF. T. WILTON

ANDERSON-GOINES

TAN COLORED COMEDIANS

"IN DIXIE LAND"

(New Act)
(Special Set)

When answering advertisements kindly mention VARIETY.

DID YOU SEE WHAT THE NEW YORK PAPERS SAID ABOUT THIS ACT?

Weston, Fields and Carroll

IT DOESN'T SEEM TO MATTER WHERE THEY PUT US ON THE BILL OR WHERE THEY HAPPEN TO PUT THE THEATRE—WE ALWAYS "CLEAN UP" WITH WILL ROSSITER'S SONGS

pleased; John & Lottie Burton, took well; McGarry & McGarry, applause; LaValle & Overton, unique; Mabelle Milton, encores; John W. Coleman, good; George Dawn, appreciated; Margaret Keller, pleased.

DUQUENNE (John P. Harris & Harry Davis, mgrs.).—Stock.

GAYETY (Henry Kurtsman, mgr.).—"Ginger Girl."

ACADEMY (Harry Williams, mgr.).—Pat White Company.

LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"Fantasma," large audience.

ALVIN (John B. Reynolds, mgr.; agent, Shuberts).—Sam Bernard, "He Came from Milwaukee."

NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—"Rebecca of Sunnybrook Farm."

HARRIS (John P. Harris, mgr. and agent).—McDonald; Murphy Whitman & Co.; Musical Hughes, excellent; Four Newsomes, notable; Jane Elton, hit; Prapina, amusing; McCabe & Vogel, very good; Williams & Field, clever.

M. S. KAUL.

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—25-26, "Madame Sherry"; 30-31, "The Family"; 1-2, "The Commuters."

KEITH'S (James W. Moore, mgr.).—"New Scholar," featured; "Wyoming Days," excellent; Linton & Laurence, fine; Heyn Bros., good; Mysteries, entertaining; Zeno, Jordan & Zeno, applause; Maymott & Elliston, laughing hit; Kempa, good.

PORTLAND (James W. Greeley, mgr.; agent, Marcus Loew; rehearsal Monday 10.30).—Treveda & Miller, excellent; Harry Gilbert, hit; Wm. P. Murphy & Co., very good; Musical Wilsons, passed; Fred St. Onge & Co., featured.

CONGRESS (F. Earle Bishop, mgr.; rehearsal Monday 10.30).—Butt & Coprice; Evans & Evans; Dubois & Young; Mildred Prescott.

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Jorge & Hamilton, fair; Mr. & Mrs. Robyns, good; Williams & Warner, scored; Ed. Gray, pleased; Carlo's Circus, very good.

HIPPODROME (C. G. Hexter, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—Sam Bacon, liked; That Pleasant Four, excellent; Miller Musical Trio, very well received; J. B. Harris & Co., laughs; Curtis Trio, nicely; Two Alfreds, very good.

G. R. H.

RENOVO.

FAMILY (Albright & McCarthy, mgrs.; Prudential; rehearsal Monday and Thursday 8.30).—25-27, Lavolas, novelty; Harry Hoyt, very good; 28-30, Superba; Whitley & Bell.

WM. E. ALBRIGHT.

SALT LAKE.

(By Wire.)

ORPHEUM.—Four Fords, big; Josie Heather, artistic success; Augustine & Hartley, snappy; Jane Boynton, hit; Langdon-Lucier Co., liked; Mollie & Nellie King, pleasing; McRae & Levering, appreciated.

EMPRESS.—Harry First & Co., well received; Will Oakland, hit; Marie Dorr, pleased; Beane & Stanley, liked; Powder & Chapman, enjoyed; Fin Ronay's Dogs, scored.

SALT LAKE.—Dark.

COLONIAL.—26-27, Lawrence D'Orsay, to great business.

GARRICK.—Standing room only prevailed with stock company presenting "Secret Service." James Durkin has returned as leading man.

OWEN.

ST. JOHN.

(By Wire.)

OPERA HOUSE (H. J. Anderson, mgr.).—25-30, Harkins Stock Co.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Princess Elizabeth; Harry Besette; pictures.

LYRIC (Thomas O'Rourke, mgr.).—15-20, Alabama Comedy Four, 21-22, Breakaway Barlows; pictures.

L. H. CORTRIGHT.

ST. PAUL.

(By Wire.)

ORPHENM.—Lily Lena; Herman Shone & Co.; Millett's Models; Four Elies; Mario Aldo Trio; Henry Clive; Iness & Ryan; pictures.

EMPRESS.—"Picture Doreen Gray"; Sydney Grant; Phil Bennett; Raymond & McNeill; Les Gougets; Bennington Bros.; pictures.

MAJESTIC.—Four Flying Valentines; Emma Haneys; Von Dell; Three Campbells; pictures.

PRINCESS.—Mme. Herrmann; Crackerjack Four; Mr. & Mrs. Vernon; May Barker; pictures.

ALHAMBRA.—First half: Three Neros; Millman & Roberts; Beth Lamar; pictures. Second: Davis, Allen & Davis; Irene Gold; The Kaufmans; pictures.

GAITY.—First half: Claus & Radcliffe; Great Fowlers; George & Stella Watson; pictures. Second: Carey, Degray & Farrell; Booth & Lynn; Ethel Darr; pictures.

METROPOLITAN.—"Country Boy."

SHUBERT.—"Alias Jimmy Valentine"; pleasing in every respect.

GRAND.—"Let George Do It."

STAR.—"Ducklings," pleasing. BEN.

SIOUX CITY, IA.

ORPHEUM (C. E. Wilder, mgr.; rehearsal Sunday 10.30).—34, Armat Bros.; Agnes Scott & Henry Keane, very good; Conlin, Steele & Carr, pleased; Six American Dancers, good; Avon Comedy Four, strong; Seven Belfords, good; Ray Cummings & Helen Gladings, failed to arrive for first performance.

NEW GRAND (Maurice W. Jencks, mgr.).—17, "Fortune Hunter," good company, good business; 20-21, "Get Rich Quick Wallingford," big hit, fair business; 24-25, "Madame Sherry," good business. DEAN.

SPRINGFIELD, MASS.

POLTS (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Frosch, good; Handies & Mailles, ordinary; "Mayor and the Manicure," entertaining; Schooler & Dickerson, fine; Maxini Bros. & Bobby, very good; Meredith Sisters, pretentious; Pauline, furore.

GILMORE (Robt. McDonald, mgr.).—25-27, "County Fair"; 28-30, "Billy the Kid."

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—25-27, "The Gamblers," sell out; 28-30, "Thalia"; 1-2, May Irwin; 3-4, "Girl in the Taxi"; 5-6, Sothern and Marlowe. G. A. P.

SYRACUSE.

GRAND (Charles Plummer, Chas. Anderson, mgrs.; agent, U. B. O.).—Takezawa Troupe, good; Cartmell & Harris, excellent; Smythe & Hartman, pleasing; Mrs. Gene Hughes & Co., excellent; Stella Tracey, hit; "Scrooge," big hit; Jarow, funny; Roscoe Midgits, scream.

CRESCENT (John J. Brealin, mgr.).—Harris Bros.; Great Apollo; Chester & Jones; Manual Alexander & Co.; Laurie Ordway.

WELTING (Francis L. Martin, mgr.; Shubert).—30, Gertrude Elliott, in "Rebellion"; Jan. 1, "The Bird of Paradise."

EMPIRE (Martin Wolf, mgr.; K. & E.).—Jan. 2, Henrietta Crossman in "The Real Thing"; 3-4, Blanche Bates, in "Nobody's Widow."

TAMPA.

STAR (F. Van Dyke, mgr.).—Regan-Lewis Stock Co.

FAVORITE (Chas. Morse, mgr.).—Week 17, Ethel Talbot; Nellie Blondin; Wilson & Posser.

SAN SOUCI (Geo. Ortigas, mgr.).—Sardini Opera Co.

KINODROME (Vic. Schooley, mgr.).—Bedell, Dorman, Wilson & Deming.

ORPHEUM (Chas. Anderson, mgr.).—Brusale Sisters; Ro-Niro; Matthes Trio; Nanetta; Boneta Rosedale; Seven American Beauties; Alvin.

E. R. DICKENSON.

TERRE HAUTE.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10.).—Lillian Mortimer & Co., hit; Ortha, fair; So-on Mangans, good; Paulinette & Piquo, clever; Lee Tong Foo, pleased; Great Girard, hit; Violinski, good; Spilrow & Lovena, good; Lowe & Mack, pleased.

GRAND (T. W. Barhydt, mgr.; K. & E.).—25, "Buster Brown"; 26-26, "Prince of T. N. Night"; 28, Gertrude Hoffman; 29, J. K. Hackett.

PARK (Joe Barnes, mgr.).—24-25, Moulin Rouge Girls. CHRIS.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Gus Edwards' "Song Revue of 1911," big; Frank Stafford & Co., clever; Norton & Lee, pleased; Ed Blondell & Co., good; Harry Jolson, funny; Strength Bros., sensational; Kate Watson, a favorite.

VARIETY ARTISTS' ROUTES

FOR WEEK JANUARY 1

WHEN NOT OTHERWISE INDICATED

The routes given from DEC. 31 to JAN. 7, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

EDWARD ABELES

IN VAUDEVILLE.

Next Week (Jan. 1), Proctor's, Newark.

Abbott Max Social Maids B R

MABELLE ADAMS CO.

Orpheum Circuit.

Adair June Girls from Happyland B R

Adams Sam Trocadero B R

Adler & Arline Empress Winnipeg Man

"Adonis" Temple Detroit

Augustin & Hartley Orpheum Denver

Aldines The 2922 Cottage Grove Chicago

Altinel Joseph 422 Bloomfield Hoboken N J

Atkins Harry 21 E 20 N Y

Alpine Troupe Orpheum Spokane

Altus Bros 128 Cottage Auburn N Y

Alvarados Goats 1235 N Main Decatur Ill

Alvarettes Three Apollo Vienna Austria

American Newsboys Quartet Orpheum Madison

Andrews Abbott & Co 3982 Morgan St Louis

Apdalen Animals Majestic East St Louis Ill

Apollos 104 W 40 N Y

Arberg & Wagner 511 E 78 N Y

Ardelle & Leslie 19 Broedel Rochester

Arlington Four Orpheum Salt Lake City

Armond Grace Empress Salt Lake Utah

Ascott Chas Cracker Jacks B R

Atkinson Harry 21 E 20 N Y

Atlanta & Flak 2511 1 av Billings Mont

Atwood Warren 111 W 31 N Y

Atwood Vera 17 W 58 N Y

Austin Jennie Social Maids B R

Austin Margie Girls from Happyland B R

Austin & Klumker 3110 E Phila

Austins Todeling Kedzie Chicago

Australian Four 323 W 43 N Y

B.

Baader La Velle Trio 320 N Christiana Chic

Bacon Doc Hi Henrys Minstrels
Bailey & Edwards 31 E Fair Atlanta
Bailey Frankie Trocadero B R
Baker Elsie 1914 Newport av Chicago
Baker Harry 3943 Renow W Philadelphia
Baker John T Star Show Girls B R
Baldwin & Shea, 847 Barry av Chicago
Baraban Troupe 1204 Fifth av N Y
Barber & Palmer Baker Denver
Barbour Hazel Girls from Missouri B R
Barnold Chas Daves Dorf Switzerland
Barnes & Crawford Hammersteins N Y

IDA BARR

ENGLISH COMEDienne

Sullivan-Considine Circuit. Address VARIETY.

Barrett Ella Girls from Happyland B R
Barrett Patsy Robinson Cruise Girls B R
Barrington Mildred Star & Garter B R
Barron Geo 2002 Fifth av N Y
Barry & Black 1523 Fairmount av Phila
Bartell & Garfield 2699 E 53 Cleveland
Bartlett Harmon & Erngif 353 W 56 N Y
Barto & Clark 2221 Cumberland Phila
Bates Clyde Miss New York Jr B R
Baxter Sidney & Co 1722 48 av Melrose Cal
Bayton Ida Girls from Happyland B R
Bean & Hamilton Lyric Des Moines
Be An Duo 3422 Charlton Chicago
Beers Leo Empress Winnipeg Man
Behren Musical 52 Springfield av Newark N J
Bell Arthur H 488 12 av Newark N J
Bella Italia Troupe Box 795 Irlkfield Ill Indef
Belmont Joe 70 Brook London
Belmont & Umberger 111 Delavan Newark
Belzue Irving 259 W 112 N Y
Bennett Florence 110 West 67 Boulevard B R
Bennett & Marcello 206 W 67 New York
Bentleys Musical 121 Clipper San Francisco
Benway Happy Guy Bros Minstrels
Berg Bros Flora Atlanta Hamburg Ger
Betta George Star & Garter B R
Beverly Sisters 322 Springfield av Phila
Bicknell & Gibby 118 Mt Pleasant Park Ill
Big City Four Maryland Hawthorne Md
Billy & Auburn 850 Home St N Y
Binbow 872 Lave Appleton Wis
Birds & Scott Hippodrome Birmingham



William Bernstein
SHORT VAMP SHOES
TRADE MARK

54 West 31st Street, New York

JUST WEST OF BROADWAY

ANNOUNCING THE OPENING OF

A BRANCH SHOP

1591 BROADWAY, AT 48th STREET

Orders by mail or wire receive special care

Complete line of all prevailing modes at both stores

Ready-to-wear and custom-made patronage invited

When answering advertisements kindly mention VARIETY.

Blacet & Shady 248 W 37 N Y
Black John J & Pearl Miss New York Jr B R
Black & Leslie 3722 Eberly av Chicago
Blake Chas Knickerbockers B R
Bogard James Rose Syddell B R
Booth Trio 242 Lincoln Johnstown Pa
Boutin & Tillson 11 Myrtle Springfield Mass
Bouton Harry & Co 1365 E 55 Chicago
Bowers Walters & Crocker Keiths Boston
Bowman Fred Casino 9 & F Sts Wash D C
Boyd & Allen 3706 Howard Kansas City
Bradleys The 1814 Brush Birmingham
Brand Laura M 527 Main Buffalo
Brennen Geo Trocadero B R
Bretton Ted & Corinne 114 W 44 N Y
Bridges June 220 W 39 N Y
Brinkleys The 424 W 39 N Y
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 708 Lexington Brooklyn
Brook & Maxim 1240 Wabash av Chicago
Brooks & Carlisle 38 Glenwood av Buffalo
Brooks & Ward Old South Boston
Brooks Harvey Cracker Jacks B R
Brooks Thos A Girls from Happyland B R
Brown Jimmie Girls from Happyland B R
Brown & Barrows 146 W 36 N Y
Brown & Brown 69 W 115 N Y
Brown Bros 6 Orpheum Des Moines
Brown C & May Newman Orpheum Spokane
Brown & Wilmut 71 Glen Malden Mass
Brown Will Sam Devere B R
Browne Frank L 137 Harold Roxbury Mass
Browne & Deaton, Wigman Wichita Kan
Bryant Mae Bway Gaiety Girls B R
Brydon & Hanlon 36 Cottage Newark
Bryson James Follies of Day B R
Buckley Joe Girls from Happyland B R
Bullock Thos Trocadero B R
Bunce Jack 219 12 Phila
Burbank & Danforth Berlin N Y
Burdett Johnson Burdett 331 Main Pawtucket
Burgess Harvey J 627 Trenton av Pittsburg
Burke Minnie Trocadero B R
Burke Jos 344 W 14 N Y
Burnell Lillian 2050 North av Chicago
Burnett Tom Star Show Girls B R
Burns May & Lily 116 W 30 N Y
Burt Wm P & Daughter 128 W 45 N Y
Burton Sydney 126 S av N Y
Butlers Musical 423 S Phila
Byrne Golson Players Wilard Chicago
Byron Gleta 107 Blue Hill av Roxbury Mass
Byrons Musical 5133 Indiana av Chicago

C.

Cafferty Nat K Colonial Norfolk Va
Cahill Wm 305-7 Brooklyn
Calder Chas Lee 3113 Lancaster av Phila
Campbell Al 3731 Bway N Y
Campbell Henry Belles of Boulevard B R
Cantway Fred R 6425 Woodlawn av Chicago
Capron Neil Majestic B R
Cardonnie Sisters 353 W 43 N Y
Carle Irving 4208 N 41 Chicago
Carlisle Musical 1310 W 3 av Waterloo Ia
Carmelos Pictures Star Show Girls B R
Carmen Frank 465 W 163 N Y
Carmen Sisters 3133 Washington av N Y
Carmontelle Hattie 5 W 63 N Y
Carrel & Pierlot 1749 Warren av Chicago
Carroll Chas 459 E Kentuck Louisville
Carroll Nettle Trio Garrick Wilmington
Carrollton & Van 1037 S Olive Los Angeles
Carter Tom Taxi Girls B R
Carters The Ava Mo
Casad & Le Verne Opera House Logan O
Case Paul 31 S Clark Chicago
Casman & La Mar Box 47 Montgomery Ala
Catin Margie Majestic B R
Cecil Mildred Girls from Missouri B R
Chameroys 1449 41 Bklyn
Chandler Claude 319 W 68 N Y
Chantrell & Schuyler 319 Prospect av Bklyn
Chapman Sisters 1629 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carm 2615 Halsted Chicago
Chatham Sisters 303 Grant Pittsburg
Cheers & Jones 213 W 59 N Y

CHICK and CHICKLETS

ORPHEUM CIRCUIT.

Direction, PAUL DURAND.

Chubb Ray 107 Spruce Scranton Pa
Chunns Four 19 Loughborough Rd London
Church City Four 149 Weirfield Bklyn
Clairmont Josephine & Co 346 W 128 N Y
Clare & West Colonial Lawrence Mass
Clark Floretta 120 Lambert Boston
Clark Moll Sam Devere B R
Clark & Ferguson 121 Phelps Englewood
Claton Sisters 235 1/2 W av Nashville Tenn

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____			
Permanent Address _____			
Temporary " _____			
Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

When answering advertisements kindly mention VARIETY.

Claus Radcliffe & Claus 1649 Dayton av St P
Clear Chas 459 W 123 N Y
Clemons & Dean Temple Rochester
Clemente & Miner 39 W 9 New York
Clifford & Burke Keiths Philadelphia
Cliff & CUE 4106 Artesian Chicago
Clifford Dave B 173 E 103 N Y
Clifford Jake Trocadero B R
Close Bros 41 Howard Boston
Coden & Clifford 21 Adams Roxbury Mass
Cole Billy 19 4 av Bklyn
College Trio Keiths Lowell
Collins Jas J Star & Garter B R
Collins Eddie 5 Reed Jersey City N J
Compton & Plumb 2320 Emerson av Minneap
Comrades Four 324 Trinity av N Y
Conn Richard 301 W 109 N Y
Connors Jimmy Social Maids B R
Connolly Bros 1906 N 24 Philadelphia
Conway Jack Star & Garter B R
Cook Geraldine 678 Jackson av N Y
Cooke & Two Rothera Winter Garden Berlin
Corbett & Forrester 71 Emmet Newark N J
Corin Joel P Queens Jardin de Paris B R
Cornish Wm A 1102 Broadway Seattle
Costello & La Croix 218 Ewing Kansas City
Cota El 905 Main Wheeling W Va
Cottrell & Carew O H Beloit Wis
Coyle & Murrell 1337 Vernon av Chicago
Crawford & Delancey 110 Ludlow Bellefontaine
Cree Jessica 77 Josephine av Detroit
Cressy & Dayne Majestic Chicago
Cromwell 6 Danecroft Gardens London

DICK CROLIUS

Slang Prince Supreme in "Shorty's Elevation"
ORPHEUM CIRCUIT

Cross & Josephine Garrick Chicago indef

CROUCH and WELCH

This Week (Dec. 25), Orpheum, Minneapolis.
Direction, M. S. BENTHAM.Cunningham & Marion 108th, N Y C
Curson Sisters 317 Adele av Jackson Miss

D.

Dacre Louie Follies of Day B R
Dailley Jas E Gay Widows B R
Dale Johnnie Belles of Boulevard B R
Dale Josh 144 W 141 N Y
Dale & Clark Lyric Beverly Mass
Dale & Harris 1610 Madison av N Y

DALE and BOYLE

UNITED TIME
Direction, Alf. T. Wilton.

Dalton Harry Fen 1870 Cornelia Bklyn
Daly & O'Brien Tivoli Sydney Australia
Damsel Frank Gay Widows B R
Dara Jane 601 W 126 N Y
Daugherty Peggy 562 1/2 30 Portland Ore
Davenport Blanche Taxi Girls B R
Davenport & Francis Gay Knoxville
Davis Bros 4 Blondy av Zanesville O
Davis Hazel 3523 La Salle Chicago
Davis Mark Rose Syddell B R
Davis & Cooper 1920 Dayton Chicago
De Costa Duo 412 Poplar Phila
De Forest Corinne Moulins Rouge B R
De Grace & Gordon 923 Liberty Bklyn
De Hollis & Valora Bombay
De Leo John B 718 Jackson Milwaukee
De Mar Rose Queens Jardin de Paris B R
De Mar Zella Knickerbockers B R
De Mario Sidoli Lods Russia
De Milt Gertrude 518 Sterling pl Bklyn
De Tellem & Co Bell Paso Robles Cal
De Velde & Zelds Crescent Syracuse
De Vere & Roth 549 Belden av Chicago
De Winters Majestic Detroit
DeWitt Burns & Torrance Colonial N Y
De Witt Young & Sister Lynn Lynn Mass
De Wolf Linton & Lanier Belles Blvd B R
De Young Tom 156 E 113 N Y
Dean Jack Robinson Crusoe Girls B R
Dean Lou 452 2 av Niagara Falls
Dean & Sibbe 445 Columbus av Boston
Deery Frank 304 West End av New York
Delmar Jennie Bway Gaiety Girls B R

Delmar & Delmar 34 Henry N Y
Delton Bros 361 W 33 New York
Demascos Stoll Circuit England
Demonto & Belle Englewood N J
Deveau Hubert 364 Prospect pl Bklyn
Dickson Four Pantages Sacramento
Dickson & Libby World of Pleasure B R

JIM DIAMOND and CLARA NELSON

Week (Dec. 25), Orpheum, San Francisco.

Dobbs Wilbur Social Maids B R
Dodd Emily & Jessie 301 Division av Bklyn
Dodgers The Grand Hamilton O
Doherty & Harlowe 433 Union Bklyn
Donahy O Francis 219 15 Bklyn
Donald & Carson 216 W 105 N Y
Donner Doris 343 Lincoln Johnstown Pa

JAMES E. DONOVAN and CHARLES M. McDONALD

This Week (Dec. 25), Orpheum, Kansas City.

Dooley Wm J Empress Seattle
Doss Billy 103 High Columbus Tenn
Dow & Laven 591 Caldwell av New York
Downey Leslie 3713 Michigan Chicago
Doyle J Majestic Kalamazoo Mich
Doyle & Fields 2343 W Taylor Chicago
Doyle & Forrest Keiths New Haven
Drew Dorothy 377 2 av New York
Drew Lowell 23 Stranahan N Y
Drew Virginia 3235 Michigan av Chicago
Du Barry & Leigh Temple Ft Huron Mich
Du Bois Breat & Co Bklyn Trenton Ont
Duffy Thos H 4636 Virginia av St Louis
Duncan A O Orpheum Spokane

DUNEDIN TROUPE

Stoll Tour, England.
JAMES E. DONEGAN, Mgr.

Dunn Arthur F. 3051 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R
Dunsworth & Vaeder Lumbergs Niagara Falls
Dupres Fred Forsythe Atlanta

E.

Eagon & D'Arville Daytonia Hti Dayton O
Early John Sam Devere B R
Eaton Ollie & Co Bklyn Lansing Mich
Edgardo & Jennie Cracker Jacks B R
Edgarde & Martine 533 N Howard Baltimore
Edmand & Gaylor Box 39 Richmond Ind
Edwards Tom Columbus Cincinnati
Eidthe Corinne 316 S Robey Chicago
El Barto Majestic Cedar Rapids

KATE ELINORE AND SAM WILLIAMS

Next Week (Jan. 1), Poli's, Worcester.
Direction Max Hart.

Elliot L C 36 Baker Detroit
Ellis & McKenna Keith Providence
Elson Arthur 456 E 149 N Y
Elzrid Gordon & Co Orpheum San Francisco
Elton Jane 344 W 116 N Y
Elwood Perry & Downing 324 Harlem av Balto
Emelle Troupe 694 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett Hugh Keiths Philadelphia
Engel Lew Empress Cincinnati
Englebreth G W 2313 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
Emanuel H T 1224 Putnam av Bklyn
Emeralda & Veola Orpheum Oakland
Espe & Roth Majestic Springfield Ill
Evans Beanie 3701 Cottage Grove av Chicago
Evans Emila & Evans 3546 7 av N Y
Evans & Lloyd 933 E 13 Brooklyn
Evelyn Sisters 360 St James Pl Bklyn
Evers Geo 210 Loyola Sts Antonio
Eweling Charlie 514 W Oconee Fitzgerald Ga

F.

Fairchild Sisters 230 Dixwell av New Haven
Falls Billy A Majestic Columbus Ga
Farr Frances Gay Widows B R
Farrell Taylor Trio Taxi Girls B R
Fay Two Cooleys & Fay Keiths Columbus
Fenner & Fox 413 Van Hook Camden N J
Ferguson Dick 68 W 52 Bayonne N J
Ferguson Frank 704 W 130 N Y
Ferguson Joe 127 W 67 N Y
Ferrard Grace 2716 Warsaw av Chicago
Fields Nettle 4303 S Halsted Chicago
Fields & Hanson Hippodrome Lexington Ky
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fitzsimmons & Cameron 5609 S Green Chicago
Fletcher Ted 170 Waterbury Brooklyn
Flynn Frank D 65 W 123 N Y
Follette & Wicks 1824 Gates av Bklyn
Forbes & Bowman 301 W 113 N Y
Force Johnny 800 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Coors Corner Girls B R
Formby Geo Waitthw House Wigan Eng
Foster Billy 2316 Centre Pittsburg
Foster Phyllis Darlings of Paris B R
Fowler Levert Keith Columbus
Fox & Summers 517 10 Saginaw Mich
Fox Florence 173 Filmore Rochester
Fox & Ward Keiths Lowell
Foyer Eddie 9920 Pleasant Cleveland
Francis Paul Queens Jardin de Paris B R
Francis Willard 67 W 138 New York
Franciscos 243 N Clark Chicago
Franks Sisters Miss New York Jr B R
Frans Sig & Edythe Taxi Girls B R
Frevoli Fred Music Hall Pawtucket R I

Fredericks Musical Majestic Birmingham Ala
Freescotts Schindlers Chicago
Frobel & Ruge 314 W 33 New York
Froslin Keiths Cleveland O
Furman Radie 301 Prospect av N Y C

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 393 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Eddie Comedy Chicago
Gardner Eddie 446 Kenmore av Chicago
Gardner & Stoddard Pells Hartford
Garfield Frank Passing Parade B R
Gass Lloyd Broadway Gaiety Girls B R
Gaylor Chas 763 17 Detroit
Gehrue Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Germana Tr 35 Arnold Revere Mass
Gilden Sisters 316 Schuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gillmore & Le Moyn 1415-33 Des Moines

EDDIE GIRARD and JESSIE GARDNER

Direction E. A. MYERS.

Gilard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Godfrey & Henderson 173 W 45 N Y
Gofforth & Doyle 351 Halsey Bklyn
Golden Max 5 Alden Boston
Golden Morris Majestic Detroit
Goodall & Craig 146 W 36 N Y
Goodman Joe 3033 N 3 Philadelphia
Goodrode J Princes Ames Ia
Goodwin Shirley Girls from Happyland B R
Gordon Geo F Girls from Happyland B R
Gordon Paul Empire London indef
Gordo El 1311 Bway N Y
Gordon Bros Boxing Kangaroo Grand Pittab
Gordon Ed M 6116 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 36 So Locust Hagerstown Md
Gordon & Marx Lyric Dayton
Goss John 33 Sawyer Haverhill Mass
Gossens Bobby 400 So 6 Columbus O
Gottlob Amy 600 N Clark Chicago
Goyt Trio 356 Willow Akron O
Grady Bill Empress Seattle
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Music Club London
Gray & Gray 1933 Birch Joplin Mo
Green Winifred Ginger Girls Co B R
Gremmer & Melton 1437 S 6 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 6305 Kirkwood av Pittsburgh
Griffith Mary 138 W Eagle Etalo
Griffs & Hoot 1323 Cambria Philadelphia
Grimes Tom & Co Williamstown N J
Grosman Al 533 North Rochester
Gruener & Kew 403 Av E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit

H.

Hall Alfred Queens Jardin de Paris B R
Hall & Bray 50 Columbia Swampscott Mass
Hall & Prisco 56 Orchard Norwich Conn

BILLY and EFFIE HALL

VERSATILE ENTERTAINERS.

Hall George F Hippodrome Portsmouth Eng
Halls Dogs 111 Walnut Revere Mass
Hanlon Bros & Co Pells Wilkes-Barre Pa
Halpern Sam 1631 17 av Denver
Hanson Boy 31 E 93 N Y
Haltan Powell Co Colonia Indianapolis indef
Hamilton Estella Orpheum Madison
Hamilton Harry 257 Jelliff av Newark
Hampton & Bassett 327 Poplar Cincinnati
Hanes G Scott 513 Ritzer Phila
Hansone & Co Cannery New Britain Conn
Harvey Lou 553 Lenox av New York
Harkins Geo Taxi Girls B R
Harmonists Whirls Four Family Detroit
Harper Annette Girls from Happyland B R
Harrigan Harry Star Show Girls B R
Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Harris & Randall Grand Homestead Pa
Harrity Johnnie 708 Harrison av Scranton
Hart Bros 294 Central Central Falls R I
Hart Marie & Billy Keiths Toledo
Hart Maurice 156 Lenox av N Y
Harts George 444 N Clark Chicago
Hartman Gretch 321 W 155 N Y
Harvey De Vora Trio Majestic Chicago
Hatches 47 E 133 New York
Hathaway Madison & Mack 323 W 96 N Y

E. F. HAWLEY and CO.

"THE BANDIT".
This Week (Dec. 25), Bklyn, Philadelphia.
EDW. S. KELLER, Rep.

Hawthorne Billy Robinson Cincinnati
Hawthorne Hilda Maryland Baltimore Md
Hayden Jack 5 Av N Y
Hayes Frank Social Maids B R
Hayes Gertrude Follies of Day B R
Hays Ed C Vogels Minnatreis
Hayman & Franklin Palace Burnham Eng
Heard Sam Follies of Day B R
Hearn & Rutter Liberty Corry Pa
Hebron Marie Majestics B R
Hedders Two Pells Scranton
Held & La Rue 1328 Vine Philadelphia
Henderson & Thomas 327 W 40 N Y
Henella & Howard 446 N Clark Chicago
Henry Dick 307 Palmetto Brooklyn
Henry Girls 2326 So 71 Philadelphia
Henry 423 E 162 N Y
Herberts The 47 Washington Lynn Mass
Herman & Rice 323 W 36 N Y
Herr Noadie Box 66 Wiltmer Pa
Hers Geo 833 Stone av Scranton
Heuble Tivoli 80 Africa
Heywood Great 43 Clinton Newark
Hicker Bonnie Follies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hillman George Pantages Tacoma

Hillyears The Forepaughs Philadelphia
Hille Harry Robinson Crusoe Girls B R
Hilton Robt Sam Devere B R
Hilton Dave Moulin Rouge B R
Hilton Marie Folies of Day B R
Hines & Fenton 521 W 161 N Y
Hines & Remington Harrison N Y
Hodgers Musical Four Empress Milwaukee
Hoffman Dave 2541 E Clearfield Phila
Holden & Harron Dixie Philadelphia
Holman Bros 441 Lake Cadillac Mich
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sidney 204 S Broadway Phila
Homan & Halm 128 Lockwood Buffalo
Hood Sam 731 Florence Mobile Ala
Hoover Lillian Belles of Boulevard B R
Hopp Fred 226 Littleton av Newark N J
Horton & La Triska Orpheum Sioux City

HOWARD

THE FINISHED VENTRILOQUIST
Next Week (Jan. 1), Bronx, New York
Representatives, MORRIS & FEIL.

Hotaling Edward 557 S Division Grand Rapids
House Carl C 409 Cadillac av Detroit
Howard Jack Cozy Corner Girls B R
Howard Katherine Folies of Day B R
Howard Comedy Four 983 S av Bklyn
Howard Emily 644 N Clark Chicago
Howard Great Broth N Y
Howard Harry & Mae 322 S Peoria Chicago
Howard Bernice 3009 Calumet av Chicago
Howard Joe B, 1018 W 65 Chicago
Hoyt Edward N Palmyra N Y
Hoyt & Starke 18 Bancroft pl Bklyn
Hughes Musical Trio Gerard Hl N Y Temp
Hurt De La Long 114 Madison Chicago
Hurley F J 153 Magnolia av Elizabeth N J
Hyatt & Le Nore Theatro Richmond Va

Ingle & Reading 193a Bower Jersey City
Ingrams Two 1804 Story Boone Ia
Isolan Sisters Bijou Phila
Ireland Fredk Majestics B R
Irwin Flo 327 W 45 N Y
Irwin Ferdinand 84 Horton Fall River

Jacobs & Sardel Goe & Atkins av Pittsburgh
Jeffries Tom 339 Bridge Bklyn
Jennings Jewell & Barlow 2362 Arl't'n St L
Jess Johnnie Cracker Jacks B R
Jesse Mildred E Alden Boston
Johnson Great 257 W 27 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Bros & Johnson 6345 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstone Musical Kings Southsea London
Jones & Rogers 1851 Park av N Y
Jones Maud 50 W 155 N Y
Jones & Gaines 412 W 45 N Y
Jones Kohl & Whalen 5119 Hazel av Phila
Juno & Wells 511 E 78 N Y

Kane James E 1732 So 8th Phila
Kaufmans 240 E 35 Chicago
Kellam Lee J & Jessie Oriva Buffalo
Keeley Bros 5 Haymarket Sq London
Kelley & Wentworth Orpheum New Orleans
Kelly Walter C Syracuse
Kelley Sisters 4332 Christiania av Chicago
Kennedy Joe 1181 N 3 Knoxville Tenn
Kenney & Hollis Empress Salt Lake Utah
Kent Marie Folies of Day B R
Kenton Dorothy Felix Portland Hl N Y
Kepler Jess Chases Washington D C
Kerner Rose 438 W 164 N Y
Kidder Bert & Doris 238 Santa Clara Alameda
Kings Bros 311 4 av Schenectady
King Violet Winter Garden Blackpool Eng
Kittamura Troupe Shea's Toronto
Klein Ott & Nicholson Temple Ft Wayne
Knight Bros & Sawtelle 440 Sheridan rd Chic
Kochler Grace 5050 Calumet Chicago
Kolb & La Nevada Howard Boston
Koler Harry Queens Jardin de Paris B R
Konarz Bros Melini Hannover
Kuhns Three White Shea's Buffalo

Lacey Will 1516 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 20 Clinton Johnstown NY
Lane Chris 4357 Kenmore av Chicago
Lane & Ardell 169 Alexander Rochester
Lane & O'Donnell Temple Rochester
Lane Eddie 305 E 72 N Y
Langdons The Lyric Dayton
Langin Joe 102 S 51 Phila
Lanscar Ward E 232 Schaefer Bklyn
La Centra & La Rue 2461 2 av N Y
La Clair & West Billings St Louis
La Fleur & Chiquita Bijou Racine Wis
La Moines Musical 321 S Baraboo Wis
La Nole Ed & Helen 6 Mill Troy N Y
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 21 Little Newark
La Tour Irene 24 Atlantic Newark N J
La Verne Barbers Players Empress Los Ang
Larriev & Lee 32 Shuter Montreal
Lashe Great 1611 Kater Phila
Latoka Greason Tampa
Laurent Bert 3 Platt pl Scranton
Lawrence & Edwards 1140 Westm'r Provid'ce
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 252 E Indiana St Charles Ill
Le Fevre & St John Majestic Little Rock
Le Pages 235 S Milwaukee
Le Roy Lydia Folies of Day B R
Le Roy Geo 36 W 115 N Y
Le Roy Vic 332 Everett Kansas City Kan
Le Roy & Adams 1812 Locust av Erie Pa
Leahy Bros 269 East av Pawtucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Alice Moulin Rouge B R
Lee Audrey Girls from Happyland B R
Lee Joe Kinsley Kan
Lee Rose 1040 Broadway Bklyn
Lehr Corinne Star & Garter B R
Leipsig Orpheum Memphis
Lemo Bertie & Allen 119 Central av Oshkosh
Lenox Cecil Trocadero B R
Lense 1914 Newport av Chicago

Leonard Gus 320 Manhattan av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leon Mita Troupe 2022 E 19 Kansas City
Leoni Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Les Valadons Park Glenna Falls N Y
Leslie Genie 361 Tremont Boston
Leslie Frank 134 W 139 N Y
Lester & Kellett 312 Fairmount av Jersey City
Levering G Wilbur Folies of Day B R
Levy Family 47 W 129 N Y
Lingermans 706 N 5 Phila
Linn Ben Keitha Grand Indianapolis
Linton Fred Taxi Girls B R
Lipson Chas Girls from Happyland B R
Livingston Murray 230 E 163 N Y
Lloyd & Gastano 104 E 61 N Y
Lockhart & Leddy 222 W 135 N Y
Lockwoods Musical 122 Cannon Poughkeepsie
Lois & Love 5914 2 Bklyn
London & Riker 32 W 98 N Y
Londons Four Grand Indianapolis
Longworth 3 Magnolia av Jersey City
Lorraine Oscar Orpheum Portland
Lorch Family Chas Washington
Louis & Pearson Hopkins Louisville
Lowe Musical 27 Ridge av Rutherford N J
Luce & Luce 936 N Broad Phila
Luckie & Yeast Empress Portland Ore
Lynch Gertrude Sam Devere B R
Lynch Jack O H Alexander La
Lynch Hall 355 Norwood av Grand Rapids
Lynn Louise Star Show Girls B R

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 5934 Ohio Chicago
Mack & Walker Colonial Norfolk Va
Madden & Fitzpatrick Orpheum Madison Wis
Malloy Dannie 11 Glen Morris Toronto
Malvern Troupe Empress Victoria
Mankins Jewells Temple Rochester
Manning Frank 355 Bedford av Bklyn
Manning Tr 154 N 7 Canancker Phila
Manly Charlie Orpheum Salt Lake
Mantell Harry Trocadero B R
Mantella Marionettes 416 Elm Cincinnati
Marine Comedy Trio 127 Hopkins Bklyn
Mardo Trio Bijou Battle Creek
Mardo & Hunter Bowdoin Sq Boston
Marlo-Aldo Trio O'Connell & Garter B R
Mariowa & Plunkett Family Shamokin Pa
Marsh Chas Cincinnati
Marsh Harry Taxi Girls B R
Martha Mlle 310 W 34 N Y
Martine Carl & Rudolph 457 W 57 N Y
Marx Bros Gaiety Springfield Ill
Marx Harry 582 E Garter B R
Matthews Mabel 2931 Burling Chicago
Mayne Elizabeth 1233 S Wilton Phila
McCann Geraldine & Co 706 Park Johnstown
McCarthy & Barth 2901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 312 Av O Bklyn
McCune & Grant 636 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDonald & Geverneaux 2228 Maxwell Spokane
McGarry & Harris 521 Palmer Toledo
McGuire Tuts 69 High Detroit
McIntyre Wm J Folies of Day B R

JOCK McKAY

With Lulu Glaser in "Miss Dudesack."
Management, WEBER & LEUSCHER.
Vaudeville Manager, Pat Casey.

McKie & Keaton Victoria Baltimore
McLain Sisters 32 Miller av Providence
McNallys Four Majestics B R
McNaman Jack Jeffers Saginaw Mich
McNamee 41 Smith Poughkeepsie
McNutt Nutty 270 W 39 N Y
McPhoe Lou & Ethel Orpheum Lima O
McDermott & Walker 5625 Havoron av Phila
McWaters & Carson 471 40 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls BR
Mendelsohn Jack Pat Whites Gaiety Girls BR

SOMETHING NEW UNDER THE SUN. MERCEDES

The only act of its kind in the world.
BREAKING ALL RECORDS THIS WEEK
(Dec. 25) at Majestic, Birmingham.
Next Week (Jan. 1), Majestic, Macon, Ga.
(return date).

Mercedes Majestic Montgomery
Meredith Sisters 72 W 66 N Y
Merrick Tom Midnight Maidens B R
Methen Sisters 12 Culton Springfield Mass
Meuth & Davis 342 E 56 N Y
Meyer David 1534 Central av Cincinnati
Miles P W Majestic B R
Millard Bill & Bob Bijou Appleton Wis
Miller & Princeton 85 Oney av Providence
Miller Wilson 782 President Bklyn
Miller & Mack Plaza Chicago
Mills & Moulton 55 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Milton & De Long Sisters Keitha Pittsfield
Minstrel Four New Grand Evansville
Mintz & Palmer 3312 N Park Phila
Mikel Hunt & Miller 108 14 Cincinnati
Mitchell Benjie Mary New York Jr B R
Mitchell Geo Majestics B R
Mole Joe & Bro Circo Gatah Porto Rico
Moller Harry 34 Blymer Delaware O
Montambo & Bartell 40 E Liberty Waterbury
Moore Mite Crystal Braddock Pa
Moore Geo W 3164 Cedar Phila
Morette Sisters Mayard Mitchell S D
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sis 603 E 41 Chic
Morin Sisters Bowery Bluesquers B R

LILLIAN MORTIMER and Co.

In 20 Minutes of Old-Fashioned Melodrama
"Po' White Trash Jinn." United Time, Jan 1.
Represented by ALBEE, WEBER & EVANS.

Morris & Wortman 122 N Law Allentown Pa
Morris & Kramer 1206 St Johns pl Bklyn
Morrison Patsy Lynnbrook L I

4 Mortons 4

CLARA IN VAUDEVILLE PAUL

Morton Mary Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Moser 62 Morse Newton Mass
Mulvey Eddie Bway Gaiety Girls B R
Mull Eva Girls from Missouri B R
Muller Carl & Lillian Colonial Norfolk
Muller & Stanley Victoria Charleston
Murphy Frank Girls from Missouri B R
Murray Harriet Girls from Happyland B R

Nearby Bliss & Ross 459 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald & Borger 150 E 123 N Y
Nelson Nichols Troupe Majestic Little Rock

PAUL NEVINS and RUBY ERWOOD

UNITED TIME.
Next Week (Jan. 1), Temple, Hamilton, Ca.

Nevaros Three 894 12 av Milwaukee

NEWELL AND NIBLO

The International Instrumentalists
Next Week (Jan. 1), Empress, San Francisco.

Newhoff & Phelps 12 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nibbe Ed & Mike Mouline Rouge B R
Nicoll Florence Rose Sydel B R
Noble & Brooks Saratoga Hl Chicago
Nonette 617 Flatbush av Bklyn
Norton C Porter 6342 Kimbark av Chicago
Nowak Casper 1307 N Hutchinson Phila
Nugent Jas Majestics B R

O'Brien Ambrose Social Mads B R
O'Connor Trio 706 W Allegheny av Phila
O'Connor Sisters 776 S av N Y
O'Dell & Gilmore 1145 Monroe Chicago
O'Donnell J R 132 E 124 N Y
O'Haus Edward Folies of Day B R
Omar 252 W 36 N Y
O'Neill Emma Bway Gaiety Girls B R
O'Neill & Regency 592 Warren Bridgeport
O'Neill Trio Palace Hazelton Pa
Orloff Troupe 208 E 57 N Y
Ormsbell Will Folies of Day B R
Ormsby Geo Folies of Day B R
Orr Chas F 131 W 41 N Y
Owens Dorothy Mae 3047 90 Chicago
Ozavs The 48 Kinsel av Kenmore N Y

Pape Herman G Morrison Hl Chicago
Parker & Morrell 187 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parvis Geo W 2534 N Franklin Phila
Patterson Sam 29 W 133 N Y

PAULINE

Address 540 W. 112th St., New York.

Pearl Marty 32 Marcy av Bklyn
Pederson Bros 635 Greenbush Milwaukee
Percival Walter & Co Orpheum Champaign Ill
Peter the Great 422 Bimfield av Hoboken N J
Poyner Dave Bway Gaiety Girls B R
Phillips Monelaine Empress Los Angeles
Phillips Samuel 310 Classon av Bklyn
Phillips Sisters Aquarium St Peterburg Russia
Piccolo Midgata Box 23 Phenicia N Y
Pickens Arthur J Empire Pittsfield
Pierson Hal Girls from Happyland B R
Pillard Henrietta Social Mads B R
Piano & Bingham 50 Christie Gloverville
Pope Uno Orpheum Jacksonville Fla
Potter & Harris 6330 Wayne av Chicago
Powell Halton Co Colonial Indianapolis Ind
Powers John & Jessie Darlings of Paris B R
Powers Elephants 745 Forest av N Y
Prevost & Brown Ashland Chicago
Primrose Four Orpheum Minneapolis
Proctor Sisters 1112 Bailey Bklyn
Propp Anna Folies of Day B R

Queer & Quint Star Show Girls B R
Quinlan Josie 614 N Clark Chicago

Raceford Roy 507 W 172 N Y
Radcliffe Ned Sam Devere B R
Rawls & Von Kaufman Trent Trenton
Rayneb B Albert Social Mads B R
Raymond Great Bombay India Ind
Raymond Clara 141 Lawrence Bklyn

Raymond Ruby & Co Orpheum Portland Ore
Raymer Kathryn Washington Boston
Raymore & Co 147 W 95 N Y
Reded & Hilton Midnight Maidens B R
Redford & Winchester Her Majests Sydney
Redland Trio 254 Haley Chicago
Redner Thomas & Co 972 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 236 E 62 Los Angeles
Reeves Alf Hamlin Chicago
Reid Sisters 45 Broad Elizabeth N J
Remington Mayme Gerard Hl N Y
Renaldas The 204 Super Star Francisco
Renzetta & La Rue 2321 So Hicks Phila
Reese Len 1021 Cherry Phila
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rice Elmer & Tour Empress Milwaukee
Rice Frank & Truman Prospect Cleveland
Rice Sully & Scott Orpheum Oakland
Rich Geo Star Show Girls B R
Rich & Howard 214 E 19 N Y
Richards Great 5th av N Y
Riley & Lippus 55 Plant Dayton O
Rio Al C 330 W 146 N Y
Ripon Alf 545 E 87 N Y
Rippe Jack & Nellie Michelson Grand in N B
Ritter Nat 65 Lowell Boston
Robbins & Trenaman 469-10 Bklyn
Roberts Edna Majestics B R
Roberts C E 1831 Sherman av Denver
Roberts & Downey 66 Lafayette Detroit
Robinson Chas Robinson Prospect B R
Robinson Wm C 3 Granville London
Roeder & Lester 314 Broadway Buffalo
Rogers & Mackintosh 2 Claremont pl M'tcl'rNJ
Roller Henry 91 Trenton East Boston
Ro Neso 412 S George Rome N Y
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 135 W 48 N Y
Rosenthal Don & Bro 151 Champlain Roch't'r
Ross Frank Trocadero B R
Ross Sisters 65 Cumberland Providence
Ross & Lewis Tivoli London
Ross Musical Novelty 218 W 48 N Y
Rother & Anthony 8 Paterson Providence
Royal Italian Four 655 Reese Chicago
Russell Flo Pilsa New Haven Conn
Russell Fred Girls from Missouri B R
Russell May Pat Whites Gaiety Girls B R
Russell & Held Victoria London Eng
Rutans Song Birds Harris Pittsburgh
Rutledge Frank & Co Fantages Tacoma
Rutledge & Pickering National Boston

THOS. J. RYAN-RICHFIELD CO.

Next Week (Jan. 1), Grand, Syracuse.

Sabel Josephine Hoffman House N Y
Savoy James Trio Orpheum Memphis

SALENO

JUGGLER
BOOKED SOLID.
United Time.

Scanlon W J 1591 Vinewood Detroit
Scarlet & Scarlet 918 Longwood av N Y
Schillin Abe 23 Ridgewood av Newark
Schilling Wm 100 E Lanvale Baltimore
Schroeder Carol Knickerbockers B R
Scully Will P 8 Webster pl Bklyn
Seas Gladys Darlings of Paris B R
Seibini & Grovini G O H Indianapolis

CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot
Next Week (Jan. 1), Orpheum, Oakland.

Semon Duo Taxi Girls B R
Sennell Jean 213 Elmore Pittsburgh
Seppelti Colonial Pilsa New Haven
Seymour Nellie 111 Manhattan N Y
Sexton Chas B Jefferson Birmingham Ala Ind
Shedmans Doks Dumont N J

BILL FRANK SHEPARD and McDONALD

ALWAYS WORKING.
22 Troy St., Providence, R. I.

Shepperly Sisters 330 W 43 N Y
Sherlock Frank 514 W 135 N Y
Sherman & De Forrest Davenport Centre N Y
Shermans Two 252 St Emanuel Mobile
Shields The 907 City Hall New Orleans
Shidons & Earle 2541 S 8 Phila
Sidde Tom & Co 4230 Cottage Grove av Chic
Sigel Emma Bon Tons B R
Sigel & Matthews 324 Dearborn Chicago
Singer & Singer 516 Birch av Indianapolis
Small Johnnie & Sisters 620 Lenox av N Y
Smith Allen 1243 Jefferson av Bklyn
Smith Lou 124 Franklin Allston Mass
Smith & Champion 1717 E 48 Bklyn
Smith & Larson 140 W 49 N Y
Snyder & Buckley Dominion Ottawa
Soper & Lane 1232 N Allen West Phila
Spara The 67 Clinton Everett Mass
Spencer & Austin 3110 E Phila
Spencer F & Co Buckwick Bklyn
Spring & Church 3 Father Terrace Pittsfield
Stanley Harry Grand Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanley Teddy Folies of Day B R
Stanton The Empress St Paul
Stanwood Davis 361 Bremen E Boston
Stefano Trio 1266 Maxwell Detroit
Stedman Al & Fannie 682 So Boston
Steinert Thomas Trio 531 Lenox av N Y
Stepe A H 33 Barchy Newark
Stepping Trio 308 N 5 Phila
Stork Great Oldies Newark
Stevens P L 408 Morton Bklyn
Stevens Lulu Sam Devere B R
St Louis Paul 329 W 28 N Y
St Louis Geo Majestics B R

Stevens & Bacon 418 Rush Chicago
St James & Dacre 163 W 34 N Y
St John & McCracken 651 Chestnut Phila
Stone George Social Maida B R
Strauss Bobby & Co Howard Wilkesburg
Strehl May Gay Widows B R
Stuart Dolly Gay Widows B R
Stubbsfield Trio 5803 Maple av St Louis
Stutzman & May 619 Washington Wmport
Suits Anna Social Maida B R
Sullivan Bros Casino Chic
Sullivan Madeline Folies of Day B R
Sullivan Bros Casino Chic
Sullivan Madeline Folies of Day B R
Sully & Phelps 2423 Jefferson Philadelphia
Summers Allen 1956 W Division Chicago
Sutton & Sutton 3918 W 2 Duluth
Swisher Calvin 708 Harrison av Scranton
Sylvester Celia Queens Jardin de Paris B R
Symonds Alfara 140 S 11 Phila
Syts & Syts 140 Morris Phila

T.

Tambo & Tambo Battenberg Etabl Leipzig Ger
Tamen & Claxton Majestic Paterson N J
Taylor & Tenny 3240 Ridge av Phila
Tesse Charles J 1855 N 12 Philadelphia
Tompie Lucella Social Maida B R
Terry Herbert Girls from Missouri B R
Thomson & Wright 215 Bathurst Toronto
Thomson Harry 1284 Putnam av Bklyn
Thorne Mr & Mrs Harry 289 St Nicholas av NY
Thornes Juggling 53 Rose Buffalo
Thornton Geo A Bowery Burlesquers B R
Thriller Harry 40 Isabella Boston
Thurston Leslie 315 W 46 N Y
Thurston Lillian Moulin Rouge B R
Tidmarsh Fred & Co 1234 Tattall Wilmington
Till Violet Trocadero B R
Tinney Frank Winter Garden N Y Indef
Topsy Topsy & Topsy 3442 W School Chicago
Torcat & Flor D'Aliza 421 E 64th Chicago
Townsend Helena Star Show Girls B R
Tracy Julia Raymond Bartholdi Inn N Y
Travers Bell 307 W 33 N Y
Travers Phil E 5 E 115 N Y
Travers Roland 321 W 43 N Y
Travers & Laurence 2 Platt Pl Scranton Pa
Tremaines Musical 330 Caldwell Jacksonville
Tribaudours Thres 138 W 55 N Y

TROVATO

Dec. 25, Washington, Jan. 1 Fifth Ave. 2
Alhambra, 15 Victoria.

Vaudeville Management. MORRIS & FEIL.

Tully May Chase Washington D C
Tumbling Toms 2739 Fulton Bklyn
Tyler Harry Queens Jardin de Paris B R

HARRY TSUDA

Booked Solid.

U.

Uline Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1927 Nicholas Phila

V.

Vagges The Brennan Circuit Australia
Valadons Les 711 Garfield Central Falls R I
Valdare Beale 305 W 97 N Y
Valentine & Bell 1451 W 103 Chicago
Van Bros Chases Washington
Van Dille Sisters 814 W 135 N Y
Van Horn Bobby 188 West Daxton O
Vardon Perry & Wilbur 5 Green London
Variety Comedy Trio 1515 Barth Indianapolis
Vass Victor V 35 Haslin Providence
Vassar & Arken Oxford Bklyn
Vedder Fannie Star & Garter B R
Vedmar Rene 328 Broadway N Y
Venetian Serenaders 674 Blackhawk Chicago
Vernon & Parker 187 Hopkins Bklyn
Village Comedy Four 1913 Ringgold Phila
Vincent & Slager 830 Olive Indianapolis
Viole Otto & Co Central Chemists Ger
Violetta Jolly 41 Leipzig Berlin Ger
Violinist Dancing The Manhattan O H N Y
Viols Alhambra Paris
Voelker Mr & Mrs 525 W 161 N Y

W.

Wade Pearl Trocadero B R
Walker & Ill 263 Warren E Providence

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN"
Direction, PAT CASEY.

Walters & West 3427 Vernon Chicago
Ward Billy 199 Myrtle av Bklyn
Ward Marty S Taxi Girls B R
Ward & Bohman Taxi Girls B R
Ward Mack 300 W 70 N Y
Washer Bros Oakland Ky
Washington Dot 1920 Mohawk Chicago
Waters Jaa R Miss New York Jr B R
Waterson Tob Queen Jardin de Paris B R
Watson Billy W Girls from Happyland B R
Watson Nellie Girls from Happyland B R
Watson Sammy Morsemere N J
Watson Joe C Empire Ford Ore
Weber Chas D 823 Tacker Phila
Well John 5 Krustadt Rotterdam
Welch Jas A 211 E 14 N Y
Welch Thos Social Maida B R
Wells Lew 213 Shawmut av Grand Rapids
Welch & Co Lew Empire Winnipes
Wenrick & Waldron 252 W 88 N Y
Wesley Frank Cossy Corner Girls B R
West Sisters Ben Welch Show B R
Western Union Trio 2241 E Clearfield Phila
Weston Burt & Co Majestic Cedar Rapids
Weston Cecelia Majestics B R
Weston Edgar 246 W 44 N Y
Weston Dan E 141 W 116 N Y
Wheeler The 140 Montague Bklyn

Whelans The Star Show Girls B R
White Kane & White 595 Vermont Bklyn
White & Perry Grand O H Pittsburgh
Whiteside Ethel 1734 Bway N Y
Whiting & Bohne Powers O H N Troy N Y
Whitman Frank 181 Greenview Reading Pa
Whitney Thillie 54 Kane Bklyn B R
Wichers Grace 3023 Michigan av Chicago
Wilder Marshall Atlantic City N J
Wiley Herbert Girls from Missouri B R
Willard Oron Folies of Day B R
Williams Clara 4450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams John 54 Kane Bklyn B R
Williams Chas 2625 Rutgers St Louis
Williams Ed & Florence 94 W 103 N Y
Williams & De Croseton 4 Ashton sq Lynn Mass
Williams & Gilbert 1616 Marshfield av Chic
Williams & Sterling Blyou Flint
Williams & Stevens 515 Calumet Chicago
Willson Herbert Al Fields Minstreis
Willis Estella X Taxi Girls B R
Wilson & Aubrey Majestic Madison Wis
Wilson Fred Cracker Jacks B R
Wilson Lottie 2303 Clifton av Chicago
Wilson Billy 311 Wyona Bklyn
Wilson Frank H Keiths Indianapolis
Wilson Lillie Victoria Rochester N Y
Wilson Patter Tom 2664 7 av N Y
Wilson Bros Keiths Indianapolis
Wilson & Ward 3744 Grays Ferry av Phila
Wilton Belle Belles of Boulevard B R
Winfield & Shannon 27 E Milwkee av Detrt
Winkler & Kress Trio Wadsworth N Y
Wise & Milton Brennan Circuit New Zealand
Wise Jack Lyric Portland Ore Indef
Wood Ollie 132 W 142 N Y
Woodall Billy 430 First av Nashville
World & Kingston Orpheum Omaha
Work & Queen Westfield Mass
Wright & Dietrich Orpheum New Orleans

X.

Xaviers Four 2144 W 30 Chicago

Y.

Yankee Comedy Four Temple Portsmouth
Yeoman Geo 150 W 36 New York
Yerxa & Adele Girls from Happyland B R
Young Jeannette Trocadero B R
Youngs Ollie & April Empires Portland Ore
Young Sisters 2376 W 19 Coney Island

Z.

Zancig 36 Cliff av E Portchester N Y
Zantrellas 131 Brighton London
Zeebe Thres Musical Birmingham
Zeda Harry L 1833 Cambria Phila

BURLESQUE ROUTES

WEEKS JAN. 1 and 2.

Al Reeves Beauty Show Casino Boston 2 Columbia New York
Americans Empire Indianapolis 3 Buckingham Louisville
Babman Show Gayety Washington 3 Gayety Pittsburgh
Belles Boulevard Star and Garter Chicago 3 Gayety Detroit
Ben Welch Show Gayety Omaha 3 Gayety Kansas City
Big Banner Show Casino Philadelphia 3 Star Brooklyn
Big Gayety Show Empire Toledo 3 Columbia Chicago
Big Revue Star St Paul 3 Star Omaha
Bohemians Empire Baltimore 3 Empire Philadelphia
Bon Tons 1-3 Empire Albany 4-6 Mohawk Schenectady 4 Gayety Brooklyn
Bowery Burlesquers Gayety Boston 3-10 Empire Albany 11-13 Mohawk Schenectady
Broadway Gayety Girls Standard St Louis 3 Empire Indianapolis
Century Girls Empire Chicago 3 Star Chicago
Cherry Blossom 4th Century Kansas City 3 Standard St Louis
College Girls Music Hall New York 3 Murray Hill New York
Columbia Murray Hill New York 3-10 Gilmore Springfield 11-13 Franklin Square Worcester
Cossy Corner Girls Trocadero Philadelphia 3 Bon Ton Jersey City
Cracker Jacks Gayety Brooklyn 3 Olympic New York
Dandies Royal Montreal 3 Star Toronto
Darlings of Paris Bronx New York 3 Empire Brooklyn
Duckings Krug Omaha 3 Century Kansas City
Folies Day Empire Philadelphia 3 Lusnerne Wilkes-Barre
Gay Widows Dewey Minneapolis 3 Star St Paul
Ginger Girls Empire Cleveland 3 Empire Toledo
Girls from Happyland Gayety St Louis 3 Gayety Louisville
Girls from Missouri Buckingham Louisville 3 Peoples Cincinnati
Girls from Rene Lusnerne Wilkes-Barre 3 Columbia Cincinnati
Golden Crook Gayety Philadelphia 3 Gayety Baltimore
Hastings Big Show Gayety Louisville 3 Standard Cincinnati
High School Girls Peoples Cincinnati 3 Empire Chicago
Honeymoon Girls Gayety Pittsburgh 3 Empire Cleveland
Howes Lovemakers Garden Buffalo 3 Corinthian Rochester
Ideals Columbia Scranton 3 Empire Newark
Imperial Empire Newark 3 8th Ave New York
Jardin de Paris 2th Ave New York 3 Bronx New York
Jersey Lillies L O 3 Casino Boston
Kentucky Belles Star Toronto 3 Cooks Rochester
Knickerbockers Corinthian Rochester 3-10 Mohawk Schenectady 11-13 Empire Albany

Lady Buccaneers Casino Brooklyn 3 Bowery New York
Marions Dreamlands Olympic New York 3 Gayety Philadelphia
Merry Burlesquers Lafayette Buffalo 3 Avenue Detroit
Merry Maldens Bowery New York 3 Trocadero Philadelphia
Merry Whirl 1-3 Gilmore Springfield 4-6 Franklin Sq Worcester 3 Westminster, Providence
Midnight Maldens Star Brooklyn 3 Gayety Newark
Miss New York Jr Folly Chicago 3 Star Milwaukee
Moulin Rouge Cooks Rochester 3 Lafayette Buffalo
Facemakers Howard Boston 3 Royal Montreal
Painting the Town Gayety Newark 3 Empire Hoboken
Parade Parade Gayety Kansas City 3 Gayety St Louis
Pat Whites Penn Circuit 3 Lyceum Washington
Queen Bohemia Gayety Baltimore 3 Gayety Washington
Queen Folies Bergere Empire Brooklyn 3 Casino Brooklyn
Queen Jardin de Paris L O 3 Gayety Omaha
Robinson Crusoe Girls Gayety Toronto 3 Garden Buffalo
Rose Sydel Empire Hoboken 3 Music Hall New York
Runaway Girls Columbia New York 3 Casino Philadelphia
Sam Devers Avenue Detroit 3 Folly Chicago
Social Maida Gayety Minneapolis 3 L O Star and Garter Gayety Detroit 3 Gayety Toronto
Star Show Girls Star Chicago 3 Star Cleveland
Taxi Girls Gayety Milwaukee 3 Gayety Minneapolis
Tiger Lillies Star Milwaukee 3 Dewey Minneapolis
Trocadero 1-3 Mohawk Schenectady 4-6 Empire Albany 3 L O Varsity Fair Westminster Providence 3 Gayety Boston
Watsons Burlesquers Academy Pittsburgh 3 Penn Circuit
Whirl of Mirth Bon Ton Jersey City 3 Howard Boston
Wilding Widows Columbia Chicago 3 Gayety Milwaukee
World of Pleasure Standard Cincinnati 3 Star and Garter Chicago
Yankee Doodle Girls Star Cleveland 3 Academy Pittsburgh
Zallaha Own Lyceum Washington 3 Empire Baltimore

D.

D'Armond Isabelle
Lundy Ned
Davis & Polak
Davis Hal
Davis Warren
Davies Ruthford
Davett J A
Dean Innes (C)
Dercher S
De Felice Carlotta
De Lefko Q
De Muth Louis A
De Vere Dally (C)
De Vere Dixie
Denon Sheridan
Dickey Paul (C)
Dilworth Ollie
Donovan James
Donnan Will
Downey & Willard
(P)
Drew Charles
Dreyer & Dreyer (P)
Dubois George (P)
Dugan Tom (P)
Durjase Ralph (C)

E.

Edwards Jessie (C)
Edmonds Grace
Edwards T
Ella J S
Elliot Nellie
Ellsworths The (P)
Elmore Alice (C)
Elmore Alan
Ensigne Sieta Co (C)
Espe & Roth (C)
Evans Dan Esq
Everett Sophie & Co

F.

Falls B A
Fargo Robert L (S F)
Fatty Felix Co
Fellie Carlotta A
Fitzgerald Michael E
Fitzsimmons Robert
Fitzgibbon Ed
Force & Williams (C)
Ford Ida (C)
Ford Sisters
Ford Wm J
Ford Maxwell Master
(P)
Ford Miriam
Fortune Teller Trio
(S F)
Foster Phyllis
Foster George (P)
Fowler Levert
Franks Ruby
Frederick Helena (C)
Fremhlay Josephine
Fulton J B
Furman Radio (P)

G.

Gardner Happy Jack
Garrla Flora
Gennaro (C)
Gilette Beale (P)
Giles W
Givolt Censer
Gladde Frank (C)
Glenn V
Goodman (P)
Gordon Ed
Gormby Adeline (P)
Graham Billy
Graham C (C)
Green Paris (C)
Greenall Ada
Greenway Hy (C)
Grigg William
Griff Great The
Griffin Chas

H.

Halligan Billy (C)
Hadley May
Hains Al G
Hall Agnes E
Hall Nan
Hallifax Daniel (C)
Hale Dick (P)
Hamlin Louise
Hamilton Iza (C)
Haneagan E V
Hanscom Frank (P)
Harris Chas (C)
Harris Victor (C)
Hart Joseph
Hawthorn Hilda
Heather Jose
Henitt & Co Karl
Henshaw John B
Herman H
Herman Wm (C)
Hilbert & Warren
Hill Arthur R
Hill Emma (C)
Hillyer Gertrude
Hinchey Mrs (C)

I.

Irene Irene (P)
Holden & Le Claire
Holbrook Leas & Florence
Holgate W D
Holmes Mr. & Mrs. V.
Horton Ben S
Howard & White (G)
Howard & Lind
Howard W F (P)
Holt Alma
Huntington Val (C)
Hunter Guy (P)

J.

Jacob Alice M
Jackson Ollie
Jarrott Jack
Johnson Jess (P)
Judge Harvard
Judge Howard
(P)
K.
Kallaz Armand
Kalmes & Brown (P)
Kegan Gus
Keller Jessie (P)
Kern William (C)
Kimball & Lewis (C)
Kirkly Robert (C)
King & Mackay (C)
Knox Cromwell
Kutchman J (C)

L.

La Bella Serrentia
(S F)
La Fleur Joe (C)
La Grecia Mille (C)
La Rose Allan
La Rocco Roxie
La Kellors The
La Tour Frances
La Verne Frank (C)
Lauren Benny (C)
Langdon D
Langdon D
Lancaster Herbert
Lapides Ruth
Layton Mrs M (C)
Le Claire & Sampson
Le Herman Herman
Lena Lily
Lennee Ted
Leonard Grace
Leonard Grace (C)
Leonard Trio (S F)
Leonhardt H
Leslie W M
Lester Hugh
Lewis Grover R
Lewis Sam
Levy Bert
Lind Homer (P)
Lippincott S (C)
Little Harry (P)
London D
Lucia Luciano (C)
Lucas & Ellenworth
Luce & Luce

M.

Mack O E
Mack Wilbur
Mack Billy (C)
Mahoney Tom
Male & Wells (P)
Marble Mary
Marshall Madeline
(P)
Martel Blanche (C)
Martin Brandlee (C)
Mason Homer B
May Margaret
McCaffery Hugh (C)
McKay Chas (C)
McKer William
McKinley Mabel (P)
McMahon Tim (C)
Meiton & De Long
Mellership Lillian
Moore Fred D
Montgomery Marshall
(P)
Morrell Frank (P)
Morton Sam & Paul
Morton Gertrude (C)
Mosher Hayes &
Mosher
Mott & Mansfield
Muller Gene
Mullen & Coogan (C)
Munford & Thompson
(C)
Murray Marion
Myers May

N.

Nawn Tom
Neary & Miller (C)
Newman Mr
Newman Margie
Noble & Brooks (C)
Nosses Fine The (P)

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising or circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following name indicates postal, advertised once only.

A.

Alarcon Rose (C)
Albino George
Albright Little Miss
Allen Musical Comedy
Allen Beale (P)
Co
Appleby E J
Archer & Carr (C)
Augustin & Hartley
Augustin J
Aunt Robert
Austin Ralph (P)

B.

Bail Ray E
Balk Joe
Bancrofts The
Barnard J (C)
Bandy Original (C)
Barnes Blanche
Barnes & Crawford
Barry P G (C)
Barry R C
Barrington & Howard
(C)
Barry W Frank
Baxter S Esq
Bermer M E
Bennett & Sterling
(C)
Benton Elwood
Bennett Fred
Bernard Joseph E
Berry Le Roy
Bertha Miss
Betts Geo (C)
Billings Alice
Bloom Harry (C)
Bolton Lena
Bon Air Trio
Brantford T (C)

Brinkman & Steel
Slaters (C)
Brownings The (C)
Brown Randall J
Brown & Mill (P)
Bruce Dan
Buck Agnes
Buck Sisters
Burns Harry

C.

Carleton Al
Cartmell & Harris
(P)
Carroll Mr
Carlyle Grace
Cassidy Bird
Challoner Catherine
(C)

Chase & Chase (P)
Claire Aloheke
Clark & Verde (C)
Clark E (C)
Clark G G
Clancy Geo (C)
Clerce Margaret
Cockley Mike (P)
Coleman John (C)
Coleman John (C)
Collins Willie (P)
Cook Walter
Cook John B
Connolly Erwen
Corbett James J
Cosham M (C)
Costello's Master-
piece (C)
Coyne Jack
Crawford & Montrose
Crapeau H (C)
Crispi Ada (C)
Crolins R P

Also—wood is wood and fibre is fibre, and there's as much difference between the one as the other.

Wood WAS as horse cars and oil lamps WERE, but fibre is as buzz wagons and electric lights ARE. Which age does your theatrical trunk prove you to be in—the ONCE WAS or the NOW IS?

WILLIAM BAL, Inc.

Send for catalogue V.

1578 BROADWAY and 710 SEVENTH AVENUE, NEW YORK

When answering advertisements kindly mention VARIETY.

212 WEST 42nd ST., NEW YORK Phone, 1247 Bryant

John Tiller's Companien. Walter G. Kelly.
Little Tich. Two Bobs. Wee Georgie Wood.
ALWAYS VACANCIES FOR GOOD ACTS

The Boyer Theatres, Hagerstown, Maryland.

Manager, Promoter and Producer of Vaudeville Acts.
HEIDELBERG BLDG., Bway and 43d St., NEW YORK (Suite 405). Phone 3476 Bryant.
OPEN NIGHT AND DAY.

THIRTY (30) FIRST CLASS THEATRES in New England and New York.
White Hat Contracts **No Black List**
48 TREMONT STREET, BOSTON.

Special Rates for Hauling Trunks and Scenery.
We Buy and Sell Scenery, Trunks, Electric Lamps, Etc.

MAIN OFFICE:
 140 West 37th Street
 Phone, 3732 Murray Hill

We have for sale now 5 Spot Lights, 6 Open Lights.
 All in good order.
 1 Red Plush Drop, 4 Strip Lights.

WANTED
100 Second Hand Trunks

STORAGE OFFICE:
 145 West 33d Street
 Phone, 5807 Murray Hill

O.
O'Brien J F
O'Hearn Will (C)
Ol'fan A A (C)
Orville Victoria
Otis Flora
Owen Garry

P.
Palermo & Signor
Palmer Minnie (C)
Palmer Thos R
Pannello Nick (C)
Paula Miss

Perry H H
Peters Yetta
Phillips & Nawn
Pierce & Jackson
Pierce I
Pigno
Pollard Mr
Powers Charles
Pryor & Claire (C)

Q.
Quall, Johnnie
Quinn Jack
Quirk Billy

R.
Ramey Marie
Rattray Allen (S F)
Reynolds Nonie (C)
Read Bessie
Reeves Billie
Reno Geo B
Riley Eddie

Richmond Estella
Richards Great
Ripp I (C)
Rivolo Caesar
Roberts Tetletta
Rockway Ralph
Ronco Dora (C)
Roeson's Midgets
Ross Bert (C)
Roche J C (C)
Rooney Katie
Rooney Wm P
Ross Eddie
Russell Ida
Rupel Marie
Ryan Mr T J

S.
Salambo E S (C)
Samuels Rae (C)
Sampson & Galgar
(C)
Sandbow Lawrence
Sanger Hazel
Sarnthaler Troupe

Schaefer Barbara
Shaw, Lillian
Shean & Marks (C)
Sindelar C J (C)
Simpson Mrs Robe
(C)

Stark Leo (S F)
Stewart & Desmond
(P)
Stark Leo
St Clair Nat
Stewart H
Stomar A
Sully Wm F (C)

OPEN THE YEAR ROUND.

12-20 large pages, 8 shillings per annum (\$1.00)
Editor-prop'r: Prof. GUALTIERO I. FABRI,
la Via Arcivescovado, Torino, Italy.

Geo. M. Cohan Theatre Bldg., Times Square, N. Y.
N. Y. Booking Representative of
30 NEW ENGLAND THEATRES,
Including Howard Athenaeum, Boston.

BALTIMORE, MD.

ALL recognized acts desiring to
BREAK THEIR JUMPS
COMING EAST OR GOING WEST
Send in your Open Time. **NO SUNDAY SHOW**
Mention Lowest Salary. Include Program.
GEORGE SCHNEIDER, Manager.

If you wish to break into the lyceum or chautauqua field or become thoroughly intelligent about this field, subscribe at once for **LYCEUMITE AND TALENT**

THE LYCEUM MAGAZINE
Rates per year, \$1.50; two years, \$2.00
Send 35c. in stamps for sample copy.
959 Peoples Gas Bldg., Chicago.

The Hide away big time circuit. No acts too big. Exclusive agents. Write or wire PETER F. GRIFFIN, Booking Agent, Griffin Vaudeville Circuit, Variety Bldg., Toronto, Can.

INDEPENDENT CIRCUIT VAUDEVILLE

Plenty of Time for Recognized Acts who Respect Contracts. Acts desiring time communicate
Direct to **EXCLUSIVE OFFICES: 144-150 POWELL STREET, San Francisco, Calif.**
N. R.—WE ADVANCE PAGES TO REAL ACTS.

VAUDEVILLE THEATRES, Inc.

ALEXANDER PANTAGHES
President and Manager
SEATTLE

OFFICES
NEW YORK
CHICAGO
SAN FRANCISCO
SEATTLE
DENVER

PAUL TAUSIG, Vend. Steamship Agent
104 E. 14 St., N.Y. Tel. 2-0000 Stuyvesant

Are You Booked in New England? Vaudeville Acts Wanted

NEW ENGLAND BRANCH **FRED MARDON, Mgr.**
Gaiety Theatre Building, BOSTON, MASS.

CONSECUTIVE BOOKING **SHORT JUMPS**
Suite 401-405 Telephone: Oxford 2340, Oxford 4075

MOVED TO LARGER OFFICES AT
418-420 PUTNAM BUILDING, 1493 BROADWAY, NEW YORK
VAUDEVILLE DEPARTMENT.—We can offer several weeks' excellent time to reputable acts
of all kinds. Small jumps. Call and see **BRUCE DUFFY**.
STOCK AND DRAMATIC DEPARTMENT.—Now engaging for several reputable Stock Com-
panies. People wanted in all lines. Call and see **VICTOR HERRMAN**.
REMEMBER THE ADDRESS.

Tel. 3776-3771 Bryant 418-420 Putnam Building, 1493 Broadway, New York

The Largest Family Vaudeville Circuit in the World

GUS SUN, Sole Booking Agent, Main Office, Sun Theatre Bldg., Springfield, Ohio
BRANCH OFFICES: JEROME CASPER, 600 Wabash Bldg., Pittsburgh; CHAS. CROWL,
Majestic Theatre Bldg., Chicago; PROCTOR SEAS, Priscilla Theatre, Cleveland; HARRY
HART, American Theatre, Cincinnati.
NEW YORK REPRESENTATIVE: JOHN SUN, 605 Gayety Theatre Bldg., New York
WANTED—First Class Features at All Times. MANAGERS—Give Me a Chance to Book Your House.

Booking eight weeks in and around New York.
 AN Agents visit our New York houses. OPEN for FEATURE Acts for CLUBS
SEND IN YOUR OPEN TIME

HARRY A. SHEA, Prop.
1402 BROADWAY NEW YORK (1106-1107 Murray HILL)

ELLA HERBERT WESTON, Gen. Mgr.
Booking the Best in the West—No Act Too Big for Our Time
 7th Floor, West Bank Bldg., SAN FRANCISCO

THE ENGLISH PROFESSIONAL JOURNAL
Circulation guaranteed to be larger than that of any English journal devoted to the
Dramatic or Vaudeville Profession. Foreign subscription, 17s. 6d. per annum.

NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-3 West 23d Street.
Artists visiting England are invited to send particulars of their act and date of opening to
THE STAGE Letter Box is open for the reception of their mail.
14 YORK STREET, COVENT GARDEN, LONDON, W. C.

CNAB. H. DOUTRICK, Prop. and Manager. 100 NORTH LA SALLE ST., CHICAGO

WANTED
New Acts. New Faces. Recognized Big Feature Acts. Good Comedy Sketches. Newly and
Musical Acts, etc., for immediate and future time.
BOOKING First Class Vaudeville Houses in Chicago, and 15 Houses in Ill. Jumps from 6
etc. to 4. Also New Houses in Ind., Iowa, Wis.
PERFORMERS—If you have one or more weeks open, write, wire or phone.

When answering advertisements kindly mention **VARIETY**.

THE VENTURELOQUENT WITH A PRODUCTION
ED. F.
REYNARD
Presents Seth Dewberry and Jawn Javness in
"A MORNING IN NICKSVILLE"
Direction, **GENE HUGHES**.

Gene Hughes

Manager, Promoter and Producer of
Vaudeville Acts.
What to Produce and How to Succeed.
Authors please note: Communications Solicited
PUTNAM BUILDING, NEW YORK.

FOR SALE
WIGGIN'S FARM
Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES H. PLUNKETT, Manager.

HOMER B. MARGUERITE
Mason & Keeler

Direction MAX Hart, Putnam Bldg., N. Y. C.

McKISSICK

AND SHADNEY
THOSE EBONY ENTERTAINERS
Comedy Character Change Artists.
Special Scenery.

Direction **GENE HUGHES**, 1495 Bway, N. Y. C.

These Two Fifty Girls. IRENE
Victorine and Zolar

In their new
Spectacular Singing and Dancing Act.
COMING EAST.
Address care VARIETY Chicago

THE ELECTRIC WIZARD
DR. CARL HERMAN

Playing W. V. M. A. Time.
Agent, **PAT CASEY**

Have Your Card in
VARIETY

HUGHES MUSICAL TRIO

Management Jo Paige Smith.

JULIAN AND DYER

A LAUGH A SECOND

BOUDINI BROTHERS

Kings of the
Accordions



Return Engagement over the Orpheum Circuit
after six months. Big hit at Majestic, Chi-
cago, last week.
Happy New Year to all Accordion Players.
This Week, Orpheum, Memphis.
Next Week (Jan. 1), Orpheum, New Orleans.

It isn't the name
that makes the
act—

It's the act that
makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN

AND
RENA ARNOLD
QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Advisor, King K. C.

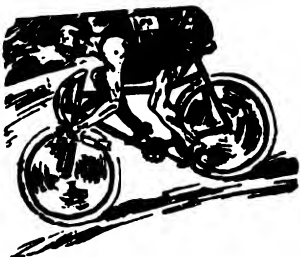


The Glasgow cats are among the best so-
naders we have heard over here. Great!
Well, we had a nice little "Thanksgiving"
of our own at the Buchanan here in Glasgow,
and with the help of Bessie Clayton & Co. we
"splattered some Turkey" around. Stopped
the show three times this week. Oh! you
Pavilion, Glasgow.

Bert Cooper must have a lot of friends in
the States by the presents he is buying.
Very Thanksgivingly yours,

VARDON, PERRY and WILBER
"THOSE THREE BOYS"

CHARLES AHEARN



"THE SPEED KING."
PAT CASEY, Agent.

ELLIS MONA
BLAMPHIN and HEHR
The Champion Singers of Vaudeville

GRIFF



Mr. David Belasco
came in to see my show
at The Temple Theatre,
Grand Rapids, last
week—to gather a few
ideas, I suppose. I
made him laugh, any-
way. I now start my
sentence of 10 weeks'
Spilt, ordered by Judge
Schenck of the Marcus
Loew Supreme Court,
New York City. I'll see
you when I come out.
I leave England in the
capable hands of Perry,
Wilbur & Vardon.
My Address, 321 West
43d Street, New York.

"The Travelling Salesman and the
Female Drummer"

Devine and Williams

"LAUGHING GAS TABLETS"
Booked Solid W. V. M. A. Time

MAX GRACE
Ritter and Foster

with "Gay Widows."

This Week (Dec. 25), Star, Milwaukee.

When answering advertisements kindly mention VARIETY.



CAVIN AND PLATT
THE PEACHES
WORKING

Phone, 1881-L. Pampa.

Orton, N. J.



LAMB'S MANIKINS
Pantages Circuit



TOOMER AND HEWINS

Comedy Sketch

"It Happened in Lonelyville"

[Rewritten by **JACK GORMAN**

Direction, **IRVING COOPER**

BARRY AND WOLFORD

In Their Latest Comic Song Review
"SWAPNOTS"
Booked Solid.
JAMES H. PLUNKETT, Smart, Mgr.
United Time.

SAM J. CURTIS
And Co.

Melody and Mirth
In the original "SCHOOL ACT."
On the United Time.
Direction **B. A. MYERS**.
Next Week (Jan. 1) Liberty, Philadelphia.

Tom McNaughton



PRINCIPAL
COMEDIAN

"THE SPRING
MAID"
OPERA CO.
(2nd Year)

Communications care
WERBA & LUESCHER
New York Theatre Building, New York

Marcus and Gartelle

In their sketch
"Skatorial Rollerism"
JAMES PLUNKETT, Mgr.

Lola Merrill and Frank Otto

Next Week (Jan. 1), Bristol Hotel, New York.
Direction, **Max Hart**.

Marshall P. Wilder
ATLANTIC CITY, N. J.
Bell Phone 184.

JAMES and BONNIE
THORNTON
SATISFIED
M. S. BENTHAM, Lookout

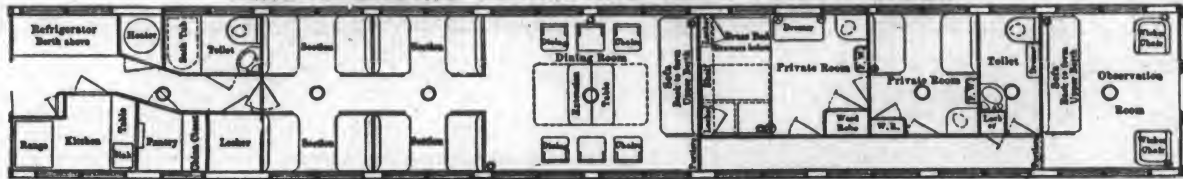
SOMETHING NEW AT LAST!

BOBBIE EVA
ZENO AND MANDELL

"THE TWO VERSATILLIANS"

Introducing Their Novelty Piano Finish

WHERE
NORA BAYES and JACK NORWORTH
ARE SPENDING XMAS AND NEW YEAR'S WEEK



THE PALATIAL PRIVATE CAR "IOLANTHE" THEIR HOME ON TOUR
HOLIDAY GREETINGS TO ALL

HERE'S ANOTHER "LIVE WIRE" ACT ON THE "BIG TIME"

BARNES AND ROBINSON MABEL

Wishing You All

"A HAPPY NEW YEAR"

THE ONLY PUBLISHED SONGS IN OUR ACT
ARE A COUPLE OF WILL ROSSITER'S

WORLD'S NEWEST SENSATION IN ART

BEAUTIFUL
EWILDERING
EDAZZLING

ARIS MYSTERIE

SPLENDID
HAPELY
YLPHS

RECORD BREAKER OF SULLIVAN & CONSIDINE CIRCUIT

Direction of **ALF. T. WILTON**

ACT THIEVES are a thing of the past, so the man who is doing my CHINESE STUFF had better stop. The fellow I mean I gave some MONEY to to make a jump when I was in Chicago last Spring and he NEVER RETURNED IT. He knows who I mean. HE DOES IMITATIONS.

Thanks to my friend who wrote me about it.

Leo Carrillo

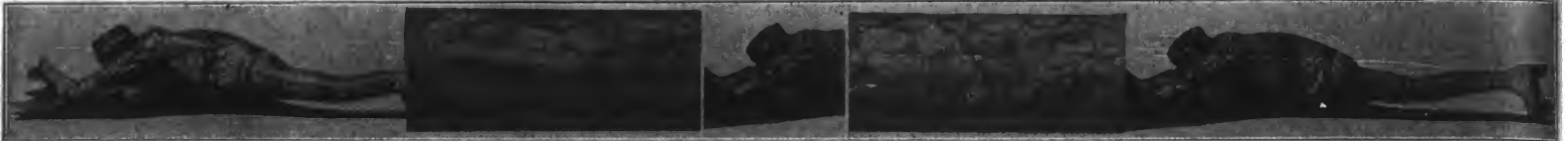
KEITH'S, INDIANAPOLIS

BILLY "SWEDE" HALL and CO. IN HIS PROTEAN PLAYLET
"Made Good"

The
Famous

REXOS

Introducing the
New Tunnel
Sensation



Imitating a railroad train going up grade, increasing speed and passing through two tunnels, 16 inches high

Mr. EDWARD REXO is the originator of the above trick and it has never been accomplished by any other performer

NOW APPEARING ON P. G. WILLIAMS' TIME

This Week (Dec. 25) Bronx, New York

Next Week (Jan. 1) Greenpoint, Brooklyn

UNITED TIME TO FOLLOW

Different from all other skating acts presented in vaudeville

Everything novel and entirely original

Carrying our own special skating mats that roll up like carpet, thereby enabling us to present the act in a first class manner under any conditions.

Direction, **JENIE JACOBS, PAT CASEY AGENCY**

MISS ALICE LLOYD

STARRING
IN

"LITTLE MISS FIX-IT"

Management,
WERBA & LUESCHER

This Week (Xmas)
Montauk, Brooklyn

Jan. 1, Meriden, Ct.; Jan. 2, Troy, N. Y.;
3, Utica; 4, Buffalo; 5, London, Can.;
6, Hamilton, Can.

Week of Jan. 7
Studebaker, Chicago

STAINES' Comedy Circus

**THE GREATEST LAUGHMAKER
IN VAUDEVILLE**

APPEARING WITH GREAT SUCCESS THIS WEEK (Dec. 25)
P. G. WILLIAMS' BRONX, NEW YORK

Direction, **PAT CASEY**

The Original American Travesty Artists

CHAS. J.

MABEL

ROSS AND FENTON

Back to First Principles—TRAVESTY

POSITIVELY VAUDEVILLE ONLY

Arrived too late for
Christmas, but here's
A HAPPY NEW YEAR
TO ALL

DICK FITZGERALD AND TOM ODELL "THE DAFFY DUSTYS"
Management, **FRANK BOHM**

TANEAN AND CLAXTON **BOOKED SOLID U. B. O.**

When answering advertisements kindly mention VARIETY.

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Sponsored by
 **Department of
Communication Arts**
University of Wisconsin-Madison
<http://commarts.wisc.edu/>

A search of the records of the United States Copyright Office has
determined that this work is in the public domain.